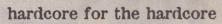
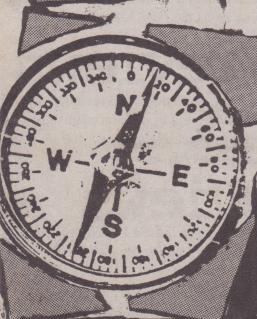
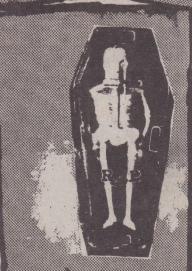
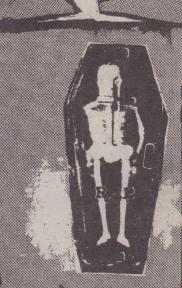
Number Nineteen









"No one likes a quitter." — wise old saying columns "I invested thousands of dollars into a 'zine distro." - Theo Witsell, one of our brighter columnists. tall tales "Sometimes I read *HeartattaCk*. Ha ha..." — A loyal reader "...you should have to have a license to do record reviews! I just don't think anybody with a background in desktop publishing has a right to say they're an expert in music. HeartattaCk suffers from it a lot..." — Charles Maggio in Punk Planet "I'm Johnny And I Don't Give A Fuck 'zine #3 • Hodgepodge #4 • Contrascience 'zine #6 • Slug & Lettuce 'zine #54 • Here Be Dragons #2 • How I Learned To Do It Bloody Murder 'zine 59th Street 'zine #3 • Tales Of A Punk Rock Nothing • Formula 'zine #4 • Subliminal Girl #2 'zine" — Lisa Oglesby's top 10 "Have you seen my soul? In a time of sadness I lost touch with myself and became disconnected. Everything is now part of their process, and a cog I do not wish to be. Can you reconnect me?" — the lord of the cog and the master of nothing "...but I still dream of you twisting and contorting beneath a garbage bag veil. And this is how it ends. Pretty and black as the soul. Just for one split second I want to be the lucky one. Not to have the pleasure of tasting the salt of my own tears..." — Converge

Issue #19 • 11,000 copies August, 1998

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January 1st April 1st October 1st July 1st

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CONTRIBUTIONS: We need articles, interviews, letters, and just about anything you can think of. Most of the things in HeartattaCk were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

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#4 interview with Avail #5 interview with Acme interview with Kingdom Scum #11

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#17 interview with 'zine editors

the sex issue

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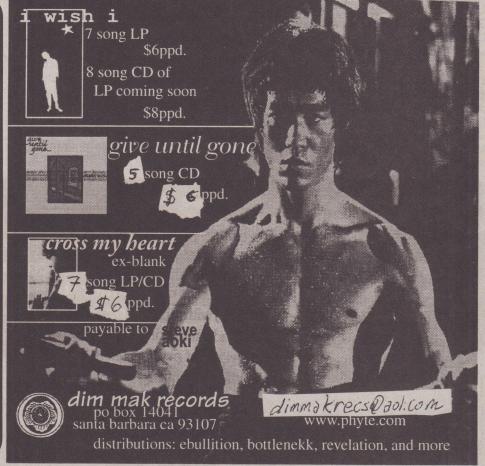
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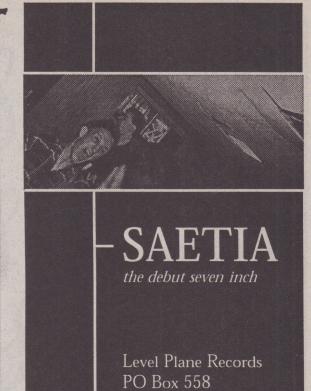
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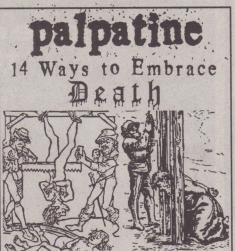
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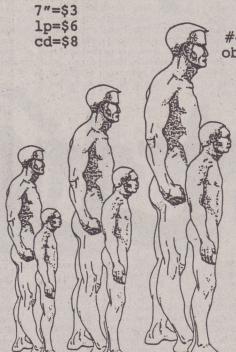
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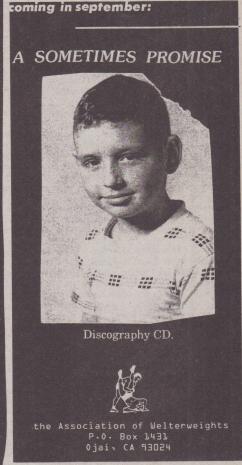
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HeartattaCk,

This letter is in response to some comments made by Tony Perkins that attacked the recent flurry of anti-Xtian sentiment in the HaC letters section. Here's my two cents...

I agree that there is an often overlooked tradition of social justice within Christian thought. The examples you mentioned, as well as current examples like Father Roy Bourgeous and several other nuns and priests in prison right now for protesting the butchery of the S.O.A. (School of the Americas) in Ft. Benning, Georgia are good illustrations of this point. I am often surprised (and disappointed) at how many Christians there are engaged in activist

work, and how few punk and hardcore kids doing any sort of "Fuck Racism" patch on

Yours Truly, Blair Taylor

P.S. Since I have the green light from Tony to express my feelings on how Christianity has "emotionally upset" me, let me just state for the record—FUCK CHRISTIANITY. Thanks.

Dear HaC readers/letter writers,

Though we all might think this issue of Christianity that has littered the letters section lately has come to a conclusion, I still have something to say. I wrote a letter not too long

ago in reply to an article that Kent McClard had written about his apathy as a result of his nihilistic view of life. As the months unraveled and more and more issues were published I began to get kind of overwhelmed

with the responses to the issue of

Religion Stage." This stage is when a religion is on its last leg and it becomes a "faith only" kind of issue. Most of you can probably see that most of Christendom

has reached this stage of "folk religion."

Throughout the first 17 centuries of Christianity, the church was the able to defend itself from its philosophic enemies. The most educated people were pastors or priests and for a while the brightest philosophers were theist, if not Christians. Then something strange happened, there was a shift in western thought. The church was assaulted from every side, science with Darwin (1809-1882) and Freud (1856-1939), politics with Marx (1818-1883), and philosophy with Hume (1711-1776) and Kant (1724-1804). With such a great assault in such a short period of time the church made an awful decision to

activism outside of stitching a Christianity in hardcore as well as retreat and not address the issues set before itself. Nietzche hit the nail on their jacket. HOWEVER, I must contend that

these strains of thought are relatively minor and isolated in comparison to the great majority of Christian thought and history. A few "cool Xtians" like Assisi, Mertron, and the Quakers do not by any means blot out the countless atrocities and misdeeds committed in the name of their religion (manifest destiny, brutal colonization of the third world, institutionalized sexism. homophobia, and anthropocentrism to name a few). Nor does the development of liberation theology in Latin America or resistance minded black Christianity alter the fact that those were indeed "developments" deviations from the norms of religious doctrine, vehemently rejected by the church hierarchy. You also fail to mention the generations of brutal missionary zeal-bible in one hand, sword in the other-that was necessary to inculcate these beliefs in displaced African and indigenous Latin American peoples, who already had spiritual world views that they were quite happy with. In fact, many of the progressive developments in Christianity have grown out of the legacies of the stifled heritage's of those indigenous religions, now finally coming to the surface.

While this may not be enough to prove to you that Christianity "across the board" is fucked, it definitely is enough to have some serious goddamn reservations. And for those who, despite the noblest of intentions, still cling to their beliefs within the larger framework of Christianity—that is a legacy that they are identified with and must deal with. Personally, why anyone with radical/left/progressive views would want to have anything to do with what has been historically such an oppressive institution, is beyond me. While I am in no position to deny them their chosen beliefs, I have every right to point out the hypocrisies of their faith.

Miscellaneous points—when acting as an apologist on behalf of Christianity, it's best not to bring up charges of "weird codependent emotional manipulation"—you're sticking up for the perfectors of this psychology, and opens it up to the same criticism of having "trouble taking people seriously when they engage in that sort of thing." "That sort of thing" can just as easily be Christianity (and would be a much more warranted response).

In regards to Christianity in the hardcore scene, I see very little enlightened social justice theology being preached by Young Republican straightedgers. In fact, it seems to me that these are kids who will be here today, gone tomorrow, and are clinging to their safe suburban worldview (Christianity included) while they go through their "teen rebellion"

Finally—Tony, since you've mastered the lessons of tolerance and harmony from your hippie peers at the Evergreen State College, take some more of their advice and read some Daniel Quinn for an interesting look at spirituality and Christianity.

its dogmatic monopoly on Truth (yes, Truth with a capital "T").

Do Christians belong in this hardcore scene? I don't know. I don't really care. I don't get HaC to belong to a scene, I get it because I like some of the music reviewed and lately to see how people view Christianity and other issues. I think one of the letter writers was right when he asked the question of why any Christian would want to be part of the "leftist and anti-authoritarian." I obviously don't adhere to the principles set forth in straight edge, veganism, or any other ism. I'm a Christian, that's it, it's pretty simple. "It's not I who live but Christ in me." I'm not shocked or appalled by the "Jesus bashing" or whatever. I think it's good. I think it means that us Christians are doing our jobs because you guys seem to take notice to the principles we prescribe to. My problem is this, for a movement that is so concerned with being open minded and intellectually honest, there is an awful large amount of people who speak without thinking. We have two ears and one mouth, it's often said that we should listen twice as much as we speak.

I have seen so much ignorant crap being written about Christianity. Letter after letter was full of fallacies as well as just ridiculous strawman lies. Come on guys, I thought hardcore was loosely (if not fully) based on intellectualism and logic, but all I've seen (for the most part) is nonsense. So I have an agenda, to educate those who will listen and are willing to learn, those who will throw themselves in the oh so vulnerable place of saying to themselves; "I may be wrong." It is as C.S. Lewis said, speaking to Christians, "to be ignorant and simple now—not to be able to meet the enemies on their own ground-would be to throw down our weapons, and betray our uneducated brethren who have, under God, no defense but us against the intellectual attacks of the heathen. Good philosophy must exist, if for no other reason, because bad philosophy needs to be answered." Just as Coppleston said to Russel (in an argument of the existence of God), "If a man is not willing to sit down and play chess he will never be checkmated!"

I would love to go back and correct every little idiotic statement that many writers have made but that is a bit too much so I'll try to hit the big ones.

First, the issue of faith. Granted these days when you turn on some Christian TV station or talk to some Joe Shmoe Christian, you are going to hear the same thing. It's called fideistic epistemology, which basically states faith is a power that makes something true. When an uneducated Christian is asked, "How do you know what you believe to be true?" They most likely would simply reply, "Because I have faith in it." This could not be further from the truth. Robert Ellwood wrote a book titled The History And Future Of Faith which describes, as he calls it, the five stages of religious development. The fifth stage is called the "Folk

head when he said "God is dead." God was no longer the focus of western thought and ideas shifted. For the Church, faith became the substance of truth instead of a catalyst to the conclusion for truth. My long winded point is this, today's definition of faith and how it works has little to do with the historical/ Biblical explanation of faith. It would be better translated, from the original New Testament language of Greek, to trust. Trust is something that is built on past experiences as well as observations. Trust is not a blind leap in to the absurd to salvage and idea that has come and gone, it's an active ongoing method to make decisions upon. Trust and logic are not enemies, but good friends. Just as science is already presupposed on things that can't be proven (as Tony Perkins, and HaC columnists, so brilliantly pointed out), so is trust and Christianity.

Believe it or not kiddos, there are plenty of sound theistic/Christian arguments for all the questions raised by the men of the enlightenment period. Which brings me to a second issue, the ever so heated debate over evolution.

In the 18th edition of HaC I was named and pretty much labeled an uneducated idiot by a very (respectively) ignorant writer. He went on to explain how his life is founded in "hard facts" that point to unexistence of God and more specifically the "proven fact" of evolution. He went on to explain how I can go to the Smithsonian institute and see a humanoid skeleton with my very eyes. I hate to break it to many of you guys but that skeleton is most likely wax (read up on the "Nebraska Man," it may just make you see how scientists "prove" evolution these days). See, there is still this little issue of this thing called the missing link, because, simply, it still hasn't been found. But rest assured, your very non-biased local scientist knows it exists simply because it would make him and evolution right. There is also a little problem with these things called transitional forms, you see, nobody has ever found one. Although it would take millions of years for one species to evolve into another and there would logically be plenty of transitional forms alive or fossilized (which, by the way, can be done almost in no time), none have been found. Stephen Jay Gould, Chair of Evolutionary Biology at Harvard makes this statement, "The extreme rarity of transitional forms in the fossil record persists as the trade secret of paleontology... The evolutionary tree that adorn our textbooks have data only at the tips and nodes of their branches; the rest is inference, however reasonable, not the evidence of fossils." The second law of thermal dynamics states all matter is heading towards chaos (entropy, save the Bad Religion songs for little pot smoking teenagers) but the theory of evolution says we are moving upward biologically. It's a contradiction to the laws of science. All who prescribe to evolution must come up with how we have life from non-life and

consciousness from unconsciousness. This is a place where evolution will not ever explain, simply because there are no "hard facts" to tell us how. Evolution is becoming more and more unpopular with many scientists, there are simply not enough facts to support

I don't understand how a scene that seems to be so concerned with a moralistic way of life could reject an idea that give such a lifestyle validity. If you do not believe in a higher code of an immovable standard unto which all right and wrong/good and evil is measured by, then you have no foundation or reason for the things you believe in. Christianity states there is such a standard and He calls Himself "I Am." Please, if you can, define good without using relative terms. The only way good can be effectively defined is if it is measured by a standard. C.S. Lewis wrote, "Unless the measuring rod is independent of the things measured, we can do no measuring." This standard can not be a man or mankind because man's values always change due to circumstance and convenience. I believe the only standard that we can effectively attribute absolute good is in the existence of a God who's nature is good. Otherwise any naturalistic (nihilism, atheism, scientism, humanism, romanticism, existentialism, Marxism, hedonism...) plays along with an idea of absolute good. We would have to say there are no such things as good and evil, but for the sake of society functioning we will pretend it exists. I'd rather not pretend. I'd rather have meaning and purpose that surpasses this utterly depraved organism called mankind.

A popular method of debunking Christianity in this scene is to attack its history. Manifest Destiny, the crusades, indulgences, the list goes on for two thousand years. I have no defense for church history. Many of the fathers of Christianity turned out to be real people with really stupid ideas. Hell, I've messed up along the way plenty of times. This is the thing, Christianity has nothing to do with all the wars and injustice done in the name of God, it has everything to do with the nature of man. Man is evil, utterly depraved. We don't need to teach our children how to steal, they naturally steal toys because they are selfish. There are not many animals that will, after the fact, go and have revenge on another animal who ate his killings. There is no creature that is so poetically corrupt as man. Nothing capable of tearing heads of the enemy's babies and parading around with the heads on the ends of their riffles. No, Christianity is not about the goodness of man, but about goodness of God. Unmerited favor for all who chose to except it.

There is more than adequate defense for Christianity, you just have to be willing to look. I doubt you would consider a 17 year old vegan boy wearing an Earth Crisis jersey, who likes to beat up smaller teenagers for eating Big Macs a good spokesman for veganism or straight edge. So do not consider Joe Shape Christian the audit in the small straight straight edge. Shmoe Christian the authority on the truthfulness of Christianity. Challenge your head and read some C.S. Lewis, J.P. Moreland, or even Tomas Aquinas. Please stop being so incredibly gullible in regards to all the strawman arguments that infest this "scene" concerning Christianity. Stand up for yourself and weigh the facts, and don't listen to me, any Born Against or Unbroken song, or anybody else for that matter. You have an opportunity to "study to show yourself approved" in all the belief systems you prescribe to.

I don't have all the answers to all the complicated questions, but I have found Christianity (as stupid as you might like it to be) the most reasonable. Please write me if you have any specific questions.

—Kevin Morriss/1531 Deer Crossing/

Diamond Bar, CA 91765/bluryboy@aol.com

Dear HeartattaCk and mostly its readers, This letter is not an analysis of hardcore/punk, but an attempt to find people who feel the same way as I do. So let's begin. I have lived inside this

hardcore/punk rock escapist lifestyle for about five or so years. For the most part of those five years I have been fooling myself. I (a new Afrikan) living and taking part in this capitalist, one sided (or more like white sided) scene, I have been the victim of some of the most brutal truth that has hit my heart. This truth is that the white children in this scene (whether they be riot girls or new wave anarchists) have no idea what it means to be a non-white person in this world. And it was even more brutal to me that I had forgotten what it

means. So the past three years I have been recapturing myself. I love my skin and embrace my culture. I have learned to love myself again. This self love that l have found is lacking in hardcore. Non-white youth inside of hardcore (mostly those from middle class and on) have no analysis of racism and the systematic structure of racism. They are disjointed from their own culture and are ignorant to the life and struggle of their own people. This shit sickens me. I have also found that in hardcore the white population reinforces this crap. I have also found out that in hardcore whitewashing is active and enforced. Hardcore has enforced a mind set that I am the enemy, or the agitator, when I bring up these points. As if this scene is telling me to "shut up nigger and take it." Any true movement that manifests itself inside hardcore, and exposes the true nature of white privilege or racism, is attacked and brushed off. The beliefs of these bands, organizations, and people don't just come up with these ideas from out of their asses. These beliefs come from a movement of people that have been destroyed or killed for speaking these views. African people, Native people, Asian people, have been battling life and limb for these beliefs. Against a system that gives us our safe punk rock spaces. So when you attack these punk agitators, you are really attacking non-white revolutionaries that have been targeted and killed for their beliefs. Racism in this scene goes unchallenged. From racist ads and logos Trouble Man" records and the use of dried up African children slain by your government to show how hardcore your band is. This place where I thought I can be myself has told me that black isn't good unless it's on a 7" cover. That Native people of this land ain't shit unless they are the name of our shitty emo band. That non-white people are a commodity and a way to sell 7"s. We use sayings like four hundred years and names of native heroes for cool band names and lyrics. But what does it all mean? You do not have my permission to parade my soul and body down hardcore square. I will not go quietly as some of you wish. I will not suffer so you can paste my body on your 7". Fuck that!!! This is white power, and white-washing to me. This is my view of hardcore. I have been in a battle with whiteness in hardcore since the first day I laced up my boots and yelled "oi oi." I have to defend myself every day. It seems that in a culture that creates safe spaces (or not so safe spaces) and festivals for women and homosexuals, that it would have no problem and would be more supportive towards an all non-white fest or having non-white women and gay issues presented. But it doesn't even in the gay and women rights arena. The white agenda takes precedent over everything. The struggle of a non-white gay person or woman is different from their white counterparts. This fact can not be debated.

Even the dirt dabbler anarcho crust punks try to mask the fact that the white working class has helped the economical system of racism. They shout "it's a class war" slogans, and try to drown the fact that no unity with the white working class or leadership from the white working class is ever going to happen while white power is in full effect. Where does this leave us? Where does this leave me? My culture is being exploited and used as the fire in which hardcore burns, but my voice is null and void. This shit is saddening, and it hurts even more when it hits home. My own "friends" have even told me that if I can't deal with them as white people than I shouldn't hang with them. That I couldn't be a part of the group. A fucking group I help build. It is sad to see how far away hardcore is from reality and how alienating it can be unless you conform to its culture of whiteness. It makes the world for me that much smaller. This place (hardcore) is my social group for the most part. This is where I try to find people that relate to me and can help me find answers to the questions that haunt me. I only find that this scene has nothing to give me in terms of true understanding. Like I said before, I am new Afrikan (black, "African American," etc.) and I have found that in this scene most of the black people I have come across are white-washed. I don't understand it when I go to shows and I feel that I am more pushed away by some one of my own race than white people. Has this scene taught us that black is bad? Are we turning our backs on non-white people of this nation? Do we use this scene to escape the fact that we are African Americans living in this world of hatred? Are we turning our backs because of the black kids in the lunch rooms and hallways of Americas that have slammed us, or labeled us "acting white." Are we acting white? Why is it that

we can't hold fest like the girl fest for all non-white people? Is it because we are afraid that we are just as trapped in this system as those kids that picked at us at the lunch tables? And will such a fest destroy our world? It makes no sense to me why in hardcore we have so many self hating black people in it. It is like they don't even want to be seen in a large group together. It ain't like we don't know who each other are. It ain't like we don't spot each other out in every picture that pops in a HeartattaCk or a Maximum Rock'n'Roll. So why are we afraid to form some kind of union in this scene. Am I always going to be pushed away by selfhating Negroes? Am I always going to have the debate with the nipple pinching emo kid that wants to use some Native American hero as a cool band, because it sounds good? Do I have to tell them that this behavior is racist and exploitive? Am I always going to have to tell some jock sxedge kid that if you try to purify anything in the colonized people's community that I will be the first to ship his white ass home. Am I going to have to always tell some metal as fuck devil worshipping "I wish I was in Sweden" asshole smelling punker that the decaying bodies of Rwandans isn't fashionable? When does it stop?

Do you just want to ship me out? Do wish I just loved it or leave it? Do you want me to go away and shut the fuck up? Well I'm sorry it ain't going to happen. I'm here to stay people, and bug the hell out of the likes of every single ignorant person under the white imperialist system, hardcore or not. Are there people who feel this way? If so help me out please!!! Anyone who wants to break these chains of slavery that has grappled our souls and emotions, or just need someone to relate, please mail a brother, and maybe we can start something to help each other. And even if you ain't trying to hear what I'm saying or want to talk shit write me anyway, so I can talk about you and yah moms at shows and other punk rock related social events and gatherings you attend.

-Carlton (pale horse) Smith/206 A East 12 Street/Greenville, North Carolina 27853/ xnativesunx@hotmail.com (I like land mail better)

Hey Kent and HeartattaCk friends,

Unlike most kids in the hardcore community, I just came in on my own with my brother without the guidance of fellow comrades-in-arms. I was all into jumping and screaming straightedge and animal rights but

all along I was being torn and ripped to pieces by my own internal paranoia, turmoil, etc. Blind rage sought to simply flush out the equivocal nature of these insane emotions. Eventually, through gradual rational progression, I have entered and been subsequently absorbed into drug culture. It gave me serenity, happiness-everything I've only had on rare occasions (usually when something really great happens). So what if I use drugs to stay alive? I don't go out every day for a quick fix and am not so addicted that I'm gonna OD or something like that. I understand almost full well the consequences to my psychological and physical health but remain tenacious to my belief on the benefits of drug use. It's almost impossible for me to seek peace on my own with reason, memories, conversations, friends, etc. so I have to force my brain to submit to endorphins.

I dislike the idea that I have to use drugs as a crutch to continue to limp through life but I don't expect to live very long so I might as well live my life the best way I can. Fuck straightedge. Fuck punk politics. I see all these kids prancing around with their "subversive" politics but do they really get things done.

Do they do it for the sake of the innocents or are they doing it only to maintain their diehard hardcore

As for punks against Christianity? Fuck that too! I'm so sick of dumbshit punk kids rallying against this and that without using their fucking heads. Yes, the Christian church and religion is terrible, terrible fucked up but do you think God is happy about it? People always confuse what happens in the world as being all God's doing. No. God lets us fuck each other over because he gave us free will to choose as we thought fit and only advising what we should do. 'Christians" have perverted these temporal conventions and institutionalized them into dogmatic rituals. So you say fuck religion? Think about the consumer and clique religions you belong to. The robes of the hardcore community are band shirts, right pants, second-hand clothes, big fancy mod jackets, etc.

Hardcore fucked me over. Religion fucked me over. My friends fucked and continue to fuck me over. Even my family has and most likely will continue to also. I have dedicated myself to forego the notions of society and pave my own path. I just hope I can live long enough to fight my way through the confusion and frustration of this world to enter my long sought Garden of Eden.

—lostangels@geocities.com; http://www.geocities.com/SunsetStrip/Underground/1023

HeartattaCk.

I wonder if straight, white, men, understand how much resentment women and queers and persons of color have. Not to justify resentment, but as an oppressor I want to try to be aware of resentments (mine and others) and try to understand them.

I never know how to start letters. I was reading through HeartattaCk and I read two letters written by two boys in response to a previous letter written by Kirst. Let me first say that I have not read the initial letter written by Kirst, so this is not a fully educated response to the topics expressed in Kirst's letter, but a reply to what I felt from the responses to

I read these letters over and over and I just got from them a feeling of annoyance and a lack of compassion. It felt like these were two boys who are tired of hearing how fucked up THEY are, and tired of "girls" complaining about things and not taking action. .find a new life-style. Get a girlfriend instead, vow celibacy, or find a weak man who will hold your coat at shows." I found it scary that there was not a letter written in support of Kirst. (Maybe her letter WAS totally ridiculous, but it seems like a male dominated audience heard and responded to her voice.) Thinking to myself I say "These are two really scary letters.] wonder if Kent printed only those two letters so that a flood of letters come in for the next issue in an outcry, denouncing the letters saying, "LOOK, LOOK!! This is exactly what we are fighting against! It's not only the big scary white male that runs america but the boys and men that surround us. That are 'involved' but continuously beat us up with their words and insult us with their actions. THEY have given up fighting on the inside. They have given up working on themselves because they have been since the first Bikini Kill seven inch, since before the beginning of emo, they have been trying. And they are still not recognized as the perfectly hardcore boys that they think they are. They got tired and let down their guard. They stopped because they thought they were there. But you can never stop working on your shit." I know he did not print only those two letters for that reason. He may have only gotten those two letters about Kirst's letter. I don't

In S. Fenly's letter he makes a really good point about using the space in the 'zine to discuss gender issues and work towards a positive change. I praise that, it is a good idea. It is hard to find space for honest dialogue and gender issues need a lot of work. Gender, sexuality, race and, abuse are all topics everyone has opinions on and issues with. There is definitely not enough dialogue about or within these issues.

have problems reading the first two paragraphs. "It is people like Kirst that make me want to drop out of the punk scene, and forget I was ever a part of it." Why? Because she is human? Because she may be at a point in her life that is frustrating and a lot of resentment came out in her writing? Because you don't understand her anger fully and you are not aware of her present situation? I don't know, you could be next door neighbors...

I disagree that "Kirst is part of the problem of male domination in the hardcore scene in that her column does nothing to alter the current situation." It got you motivated enough to respond to her and that got me motivated to respond to you. That in a sense is communication which is positive. Which is always a start. I don't think that a letter has the power to alter a situation which affects every person alive. I don't know anything about hardcore "scene" or punk "community" so I say every person alive because anyone should be able to be involved in "hardcore or punk"

I doubt the main purpose of her letter was to alienate. Why spend energy just to alienate? I think she has valid anger and to really understand the letter would be to talk to her. Big media is killing humanity. By allowing us to skip human interactions and classify/ generalize anything.

The first three paragraphs of M. Walsh's letter are focused on the "coatrack girlfriend." I think the term should not have been taken so literally. I have witnessed all over the place the "coatrack girlfriend." At shows, in the street. In hetero and homosexual relationships. You call it "blatant subjugation." It is not so blatant. It can be really subtle. And "noticing and remembering?" What happened to seeing that shit and calling it out! But I don't know, you may go to really rad shows with really aware people and everyone dances and supports one another.

"Sometimes I think girls want to believe the scene is more sexist than it is." WHY?! If a woman WHY?! If a woman feels oppressed or disrespected by a man, RESPECT IT!! That is her feeling. She has the right to it. A friend told me that there is a lot of "crying wolf" in the "scene." I don't know. I would respect the fact that a person needs to express pain or anger and support them. Even if it is all bogus, there are reasons that a person would feel the need to "cry wolf" and maybe there is a deeper wound.

And the most insulting, "If you loathe being an overbearing jerks agreeable little woman, find a new life-style. Get a girlfriend, vow celibacy, or find a weak man who will hold your coat at shows." 1. Why does the woman have to change her life-style? Because it is not a man's problem to change? Fuck that. 2. Why even suggest "Get a girlfriend?" You have no say in someone else's sexuality. And having a girlfriend will not change the fact that there are "overbearing jerks" and worse men in and out of the "scene." "overbearing jerk" women as well. Fuck that. 3. Vow celibacy?! Why and how does sex fit in to this? If I

stop fucking you I won't be oppressed by you? Fuck that. 4. "Find a weak man." So instead of being oppressed you suggest getting out and oppressing another. Fuck that.

I am not thinking fuck you to hurt you I am thinking fuck you because I am hurting and that letter hurt me and I know that we are all hurting and what can we do to make THAT better? The alternatives you suggest are not answers. I am not talking shit. I don't know you. But I wonder how aware everyone in "hardcore" is? And those letters were from a male to a female? We have a lot farther to go. Where is the humanity and compassion?

-starfag

please communicate: starfag@hotmail.com/224 Valencia St./San Francisco, CA 94103



HeartattaCk.

It's not often that I have the honor, within the hardcore scene, of being berated by such an esteemed

intellectual as Tony Perkins-a man who, by his own admission, has even managed to read Foucalt and Wittgenstein-but the letters section of issue 18 provided me with just such a verbal lashing, and I feel that I am a better man for it. In all seriousness, Mr. Perkins is right about many things, but he is wrong about one thing definitely—the title of the compilation, Fuck christianity. There is absolutely nothing sexual about the title of this record. The word "fuck" has evolved over the years to have several different meanings (most of them negative) and I think it is an absolutely baseless accusation to imply that there is something sexist about our usage of it. Mr. Perkins is arguing semantics—he is grasping at straws. If you don't like to "nitpick about language" in a "weird and annoying way" then perhaps you should refrain from doing so and spare us your half baked imitations of Foucalt's cultural criticism and Wittgenstein's language theories. And maybe you should proof-read your own letters so you don't end up sounding like a hypocrite, because if I'm not mistaken you yourself use the word "fuck." When you say "no fucking duh" and then "it will take a little more work to show that Christianity across the board is fucked" are you tacitly engaging in this language based sexual oppression that you accuse me of? No, Tony, I don't have it all "figured out" and no matter how many books, you read by French semioticians, neither will you. It's just that I'm not a total moral and philosophical relativist who looks for the good in everything and is too scared to make judgments about ideological conflicts without consulting a damned textbook. This "trend in the hardcore community" of "telling others what to do" is actually one of the cornerstones of hardcore as near as I can tell. Maybe you should read more lyric sheets by hardcore bands and less about obscure Trappist monks

before you start weighing in with your opinion on the state of the scene. Then again, I'm all for people speaking their minds, so disregard that—carry on, good man, carry on. I don't begrudge anyone their opinions and I'm not telling anyone how to live their life... I'm just making a few friendly suggestions

The Notorious Ned/PO Box 14411/

Minneapolis, MN 55414

HeartattaCk,

I'm writing in response to Vique Simba's letter in *HeartattaCk* issue 17. I may have misinterpreted her writings but I think she is way out of line. I'll have to agree with that staying with one person emotionally is more important than a piece of paper that states you are legally bonded for life. The only thing I very much disagree with is her stance on the type of relationship that she may be in. This is all an about

argument monogamous/polygamous relationships

I was recently checking out Internet pages for different straight-edge girls (cuz there aren't too many of them ya know) and I came upon one called friction, by a girl named Krissie'in Cleveland, Ohio. I was reading about her relationships in the recent years and how, with her recent boyfriend, he wanted a totally monogamous relationship which went against her nature entirely, but was willing to go through with that type of relationship with him cuz he wanted it so. She is only 16 years old. I may have to admit by the time I was her age, I was completely enraptured by the idea of sex (I had lost my virginity by 15) and wanted it a lot (this isn't saying a lot for me). But I was a strictly monogamous. I'd have a boyfriend and I'd have sex with him as much or as often as I or he wanted to. We'd break up and I would get another boyfriend and the same process would start over again. There has only been one instance of me cheating and I felt so guilty about it that I almost ruined my life over it. Polygamy was nowhere to be found in my vocabulary. Polygamy was something Mormons did (no offense to Mormons). I liked being with someone I cared about and that cared about me. Sleeping around does nothing but get you sex. There is no love involved.

This brings me back to Krissie. At 16, she had already realized that polygamy was her way of life when it came to relationships and somehow we are supposed to condone this. This is apparently OK cuz she made the decision on her own accord, of her own free will, but is willing to change for a boyfriend.

Hmmm.

Polygamy brings up a lot of stuff that no one ever wants to talk about... sex without love... sex for power... sex to get noticed... stuff like that. But do we ever realize that we don't consider these people cheaters? They make their sexual nature apparent but why allow someone you love sleep with other people?... strangers?... your friends? It's as though we strike us kids down for cheating on our partner but not if we are polygamous

We have made ourselves a loophole to get

out of a boring relationship!

Love is another aspect of this type of relationship. Although being married is not always the end all be all of a monogamous relationship, it is one way of showing your true feelings for one person and that you are willing to spend the rest of your life with them at all costs. Being in a "permanent" relationship (which I totally understand) is another way, but not staying monogamous is not a true relationship. It's like having a really good friend that you love, trust and fuck whilst you lead this other life of being away from this person and are able to fuck other guys/girls you meet. An ex-boyfriend and I decided that when I moved away that when we were apart, we could date other people but when we were together, we would be together. This is a ridiculous notion cuz there is more than just sex and fun involved here... There are also emotions and love involved. So you fall in love with someone you meet and have sex with... what do you do with your "permanent" partner? I don't think everyone has thought this out as clearly as they think they have.

Last but not least are the repercussions of the polygamous relationship. You would think that our generation would have learned something from what has happened to the world in the last decade. If you haven't heard of it, there is a terrible, incurable disease called Acquired Immune Deficiency Syndrome or AIDS. It is communicable through fluids passed from

each partner during sex (at least one of the ways). The initial onset of the disease is called HIV, which if you get sick at anytime during this phase, it may turn into full blown AIDS. It is most likely that you will get pneumonia and die, most likely alone, mostly likely very painfully. My uncle just recently died of AIDS related complications. I have seen what the disease can do and it is NOT pretty. Half of my family refuses to even speak about the fact he had AIDS and died because of the disease. They are embarrassed because of what he did. He was in a "permanent" relationship for almost 20 years with the same man (who does not have the disease, mind you) but the relationship itself was polygamous... same as some of you are doing. Condoms are not the answer. If you have ever read the instructions to profolaxtics, they state that using them only REDUCE the risk of transmission of STD's... not totally remove the possibility of you or your partner getting something. You have a 50% chance of catching a sexually transmitted disease; it depends solely on whether the person you are with has a STD or not.

Just remember that when you give your "permanent" partner HIV, herpes, gonorrhea, chlamydia, or even syphilis, to tell them that you love

them very much!

This is not a letter to condone monogamous relationships or say they are the only way to prevent any problems cuz that isn't an absolute truth. I personally want there to be no problem with a polygamous relationships; I like the idea of never being a cheater or being cheated on. But we live in a society that monogamy is a choice of life or death. In HeartattaCk, we have spent so much time on dealing with rape and violence that the obvious repercussions of those acts have never surfaced... we have only dealt with the criminal and emotional attack that goes along with rape. Have there ever been a discussion about the transmission of diseases? NO! It's like it doesn't even exist... that it isn't something that is running rampant in our hardcore "society" so it's not even a concern. When polygamy is considered OK by everyone's standards, you can believe me, I'm getting married!

Love from the bottom of my cold black

heart, Sonja, Tucson, AZ

P.S. Please pick up the <u>Vida:Life</u> comp on Lengua Armada... it's for a good cause!

HeartattaCk,

I just read (most of) the SEX issue of your publication, and all in all I would say it came off rather well. Even though I think it was a good idea as a whole, it reminded me that sexuality is by far the area that people can show how weird they are. I mean, everybody has that certain spot they like to rub on appliances and so on, everybody is different, especially when it comes to sexuality, and I was happy to see a lot of different views on different subjects. Although I completely admit this is far fetched and a product of my own self-contrived world, I had a little bit of a concern about the monogamy issue.

I'm glad that people lead "alternative" (?) sexual lifestyles, and I'm glad that the non-monogamous lifestyles were discussed. My only fear lies in that it seems to me from reading all the mail in past issues that people tend to go back and forth on things, like changes in the direction of the wind, and they seem to use the views in HaC as the weathervane.

telling them which way to blow.

So yes, as absurd as it sounds, I'm convinced now that non-monogamy is going to be the cool thing to do and anybody who wants to share their love, life and feelings with just one person shall be considered a pox on all that we have fought for (the right to sleep with lots of somebodies) and are now considered to be just a backward hick fuck right winged nazi trying to take away everyone's right to free love even if it's only by their example of in your face blatant monogamy all because one or two people wrote about it in HeartattaCk. Hey, I didn't sound anywhere near as crazy as I thought I would. Oh, yes I did. OK, but that's still a concern, all kidding aside. How many silly ideas have not only been bought by the hardcore masses, but idolized? (Krishna, hardline) It's not such a far out idea. People around these parts, being punk rock, and this includes myself, don't seem to come up with ideas too often, they just tend to jump at ones that somebody else comes up with, even if it's something I'm not trying to imply that a nonridiculous. monogamous lifestyle is silly or crazy or anything else, I'm just saying that it's such a stupid world we live in

that something like that could easily take over as the norm, BECAUSE it's not the norm. We tend to think that anything that is not in the majority is therefore oppressed, and we all run to the other side of the boat to tip in favor of the little guy. Like that time I decided to stop wearing pants cause everybody wore pants, and I was gonna fight the powers that wanted to keep me in chains (i.e. pants). Listen to the word—PANTS panting doesn't sound like something a contented person does, sounds like hard slave labor to me. 2 days later I got over the whole thing, Anyway, enough. All I'm saying is that really stupid things can happen when people take for granted what someone wrote as THEIR experience or feelings as being matter of fact set in stone truth for everyone. Like I said, I'm not trying to pick on anybody's beliefs, or imply that anyone is trying to influence people. I'm just saying think for yourself, find what makes you comfortable in your life. Sometimes it seems as though hardcore is a culture that is based on people telling other people what to do or think. In addition, just because something is the norm, or widely accepted, doesn't always make it bad thing. It all depends on how you come to embrace it. So yeah, think, or something. After all the things that I have read in HaC that have angered, inspired, or stumped me, this is what I finally decide to write in about. I'm such an idiot.

Chris Smith/XHtnStnX@aol.com/PO Box 6041/Fullerton, CA 92834-6041

H

HeartattaCk...

Since you have e-mail access now, it is time to get off my lazy ass

and write you a letter about an issue that always bothers me when it comes to the yearly *HeartattaCk* poll...

Each time the poll is in an issue I grab my pen to take part, just for the fun of it, but hey wait, look at these questions: Do you want to get married? [] yes [] no; Would you make a good parent [] yes [] no; Do you want to have kids [] yes [] no; Possible answers: [] yes [] no...

What's my point? I miss the answers: I AM MARRIED, I HAVE KIDS, I'D MAKE A GOOD

PARENT.

Well Kent, you wrote more than once about getting older in a scene that focuses so much on youth, and how you sometimes feel being much too old in "our scene..." so I wonder why the poll does not even have space for the idea that someone in the scene actually HAS kids and IS married. Don't you think that this encourages the opinion that all that punk shit is only something to be into until you finished your education and start your career? Then you grab a wife/man, get some planned kids, drop out of the scene and vanish forever in a nice home in the suburbs?

Why am I ranting anyway? Well let me tell you: I am 33 years old, I am married, and I have a 2 1/2 year old daughter. but I did not drop out of the scene, I am playing in a band (which has an average age of 29, only due to the fact that our guitar player is "only" 20 years old), I am writing and do shitwork for a "zine and I continue to put up shows the DIY way since 1989. Hell, I am into punk-rock and what has grown out of it for almost 20 years now, and I have seen a lot of kids come when they were in their teens AND leave again

after they started to build their careers..

It just makes me wonder why the poll does not even offer the missing choices? Am I supposed to call it the quits and turn into a tax paying consumer? No fucking way! I am quite sure that you did not intend the poll to be that way, polls suck anyway and there are some stupid questions in it that I could go on ranting for hours about; but the fact that the missing choices did not find their way into the poll prove that there is something seriously wrong with punk/hardcore. Hey, if it is only a teenage thing, what makes the difference to metal or rave or country? Oops, I think at least they let you grow old with country, don't they?

So before I have to run and buy Johnny cash albums, I want to encourage you to put up an issue of *HeartattaCk* about getting older in punk/hardcore, about punks with kids and the way they deal with being dinosaurs in a, as it seems to me these days, youth cult.

Bye, Ralf Sandner/spitbrother@swol.de/ http://www.diy-punk.org/spitbrother

/www.diy-punk.org/spitbrotne

HeartattaCk,
A Prisoner's World... It's a whole different world in here. Time stops, reality becomes a lost dream. At first you wonder

if it's real, are you really here. Eventually you accept it and all those years you have to do. Because you know if you don't it will eat you up inside.

The prison will try to strip you of all your friends, family, your will to be. Some of the inmates will test you, try and break you down and use you; if you let them they will exploit your weaknesses. The cops (guards) will fuck with you and throw you in the hole if they don't like you. They run the joints, not the prisoners. You cannot win with them.

It's not about helping you. To the Department of Corrections (D.O.C.) it's about making people do lots of time. It's about profit, a multi-billion dollar industry called "D.O.C.," not correction!

dollar industry called "D.O.C.," not correction!

There are not free rides in here; no golf courses, swimming pools, pool halls or free color TV like so much of the public believes. If you need or want something, better have money, but first the prison wants 35% of any money you receive! No free medical or dental services, this isn't the welfare office! You want soap, shampoo, razors or writing materials, better pay. Sure you can buy a 13" color TV for \$250, but don't forget 35% on top makes at least \$400 for a TV that costs \$120 at an appliance store!

Your life stops the day you get arrested, as if someone put your life on hold. Dreams are rearranged, lives frozen, families shattered. After a while friends show their true colors, they stop talking to you or writing. Sometimes family, too, as in my

case.

As the years go by you lose track of all reality. Your outlook on life is dull and it seems everyone outside your inside world hates you. You become cold to the ways of the world, numb and uncaring of others and their struggles. You're worse off than when you started your time. You're angry and all alone.

The guards treat you like an animal to forget their pathetic existence. Most are simple minded spiteful peons who love nothing more than to exert their authority upon you, the prisoner of society.

Eventually, after years of torment, you will be shuffled back into society, although some will die in here; hang, choke to death because of the death penalty and 3 strikes law. Most of us prisoners will end up back in the so-called land of opportunity and freedom.

Does the general public know that there are 2.5 million men and women incarcerated in the United States alone!?! How many people does this country have to lock up before it realizes that new laws, tougher sentences and more prisons are not the answers to crime or the betterment of humanity!

Is this not just a mere human meatlocker to store misfits, drug addicts, burglars, vandals, rapists, molesters and murderers to sit and marinate together while private and government owned facilities contract

value on the human life!

A large percent of prisoners will be released after 5 to 10 years only to be doubly replaced. First they must spend years locked up with the foul treatment in prison. The negativity and inhumane captivity and treatment will scar the strongest minded individuals. Now you place them back in society without the benefit of anything. Now the public expects these people to suddenly behave like such well trained animals and lead normal lives happily ever after. This is the system the US has created, this is prison. Enjoy. This is justice for all!

—Bram Sherin #728266/Clallam Bay Corrections Center/1830 Eagle Crest Way/Clallam Bay,







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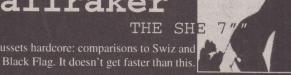




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father hung himself 16 days ago. I am twenty-six years old and my parents are both dead. My mother died of a heart attack on



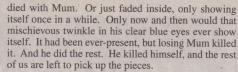
january the first 1995. My father couldn't live without her and so took his own life on june the 24th 1998. Life is fucking hard.

I wish I could share with you how I feel right now, but I

cannot. I wish I could communicate some of the whirl of confusion and mess that consumes me right now, but it won't come out. It's all locked up inside. Locked up tight and only one person holds the key.

The only way that I can look at this is if I imagine that Dad loved Mum as much as I love the person who holds that key. Is if I look at him as a man, rather than as my father. When I look at him like that I can understand why he did it. When I look at him as my Dad, I just can't.

Dad loved Mum so very very much. Nothing else in the world mattered to him. I think I only mattered to him because I was part of her. Oh, I don't



Oh, me, I'll be okay. I have two people who really, really love me. And they make me strong and calm and able to cope. And I have a plethora of friends who have showered me with love and concern and care and support. But it doesn't make it better. It doesn't mean I am not an orphan. It doesn't make me whole.

The worst [or perhaps the best] of it is that I now know it is for the best. I know he would never have been happy. He didn't want to be. In his suicide letter to me he said "I feel I have fulfilled my life, leaving the fruits of our love behind to continue on in the generations to come." His life ended when Mum died: that's how he saw it anyway. We saw him as someone who had so much to live for. We, his

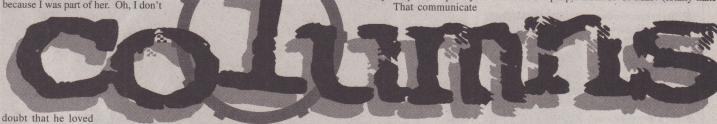
> and sisters and friends, who loved him dearly. Who mourn him now. I don't think there are any words that express pain eloquently.

children and grandchildren and brothers

or that nudists aren't sexy enough. People have not been given the necessary tools to analyse nudism in other ways and see that it is not really about sex and that people should be able to enjoy their bodies.

OK, so I've been to the nudist club near Regina a few times because I was asked to put some of my artwork in an exhibition there. The first two times I wore my clothes and thought the whole idea was kind of weird; seeing and talking to naked people I don't know. I've always enjoyed being naked, but have never really had a socially acceptable opportunity to be naked. I guess the fact that I'm pretty shy may have something to do with it too. The socially acceptable part kind of eliminates my mid-night jogging and skateboarding sessions with a couple friends. Thinking back, I wonder why I kept all my clothes on at the nudist club. I think it relates to how I, and a lot of other people, were raised to associate nudity with sex. This seems like kind of a strange thing to worry about, but I think part of my apprehension about being naked with other people was/ is my fear of getting an erection. From what I have experienced, however, quite the opposite actually

After spending some time in Toronto with a few of the people from TNT! MEN (totally naked



me. I don't doubt that he loved my sister. But I doubt that it was for the right reasons. I doubt that he really knew us, or loved us for who we were. I think his loved was based on the fact that my Mum bore us, and he loved all that she was and all that was part of her and all that she loved. And she loved us.

He adored her. Everything he did was for her. And when she died he was left with nothing, as he saw it. And in reality he had five kids, three by his first wife as well as me and my sister, four grandchildren, and a huge extended family and amount of friends who loved him. And he didn't care. He just wanted her. He didn't want food cooked by anyone else, because it didn't taste like hers. He didn't care about watching movies, because he didn't have her to watch them with. When it came down to it, he didn't care about his family because he didn't have her to share the experiences with.

He loved us, but not enough. Not enough to compensate for the huge hole in his life that her death left. Not enough to want to be around to see my sister's kids grow up. Not enough to want to meet mine one day. He loved us in is own way, and it feels like that was a selfish way. Suicide is a selfish thing. It leaves your children sitting crying in front of computer screens 16 days later. It leaves your children alone and scared and alone, alone, alone.

I know that is not how it is. I know that I am not alone. But that is not how it feels. That is not how I feel. All I know is that my Daddy is no longer here. But he kind of abandoned all parental responsibilities and duties after Mum had died anyway, leaving me to fend for myself. Worse than that, him turning to me for support. So in a way nothing has changed. But it's forced me to face up to that. To what I should have faced up to when Mum died. That I am on my own. That death has thrust me into this world with no safety net; nothing to fall back on.

And I can cope. I have managed the last three and a half years, so I can continue to cope. But I had one parent left, even if just in name alone. Even just to call to ask where I should get my car fixed. Even just to call to ask a stupid fucking random question. And now that it gone. Gone gone gone. And by choice this time, his choice.

I am not angry with him. How can I be angry with him for loving Mum too much? For being so much in love, even then, that nothing else mattered? I can't. I can just miss him. I have been missing him for all this time anyway, as such a huge part of him

bereavement and the feelings of being alone adequately. Mum and Dad are both dead. Sometimes, late at night, when I am alone, that is all that runs through my head. My parents are dead. I am alone.

There is no person who ever knows you the same way as your parent[s]. No person who can tell you funny stories about what you did when you were little. No person who you can call and whine to when you are sick, even if you live far away. No person who remembers your birth, and your sixth birthday and your twelfth and your twentieth. No person who shares the memory of buying your first bra [Mum] or buying your first car [Dad]. No-one that has shared all your life and that you never really contemplated would not be sharing the rest of it, or at least for a much longer time than this. I don't imagine the death of my parents would have been easy at any time. But I guess I should at least appreciate the fact that my Dad waited until I had the true love of people I could lean on this time [unlike around the time of the death of Mum] to make it easier. I don't know what I would have done without them.

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ost times when I try to talk about or mention nudism, people think I'm fucked up, and I'm not just talking about conservatives, but also

people who consider themselves to be progressive or radical. People seem to think that nudist clubs are only for stereotypically beautiful people, i.e. people with perfectly round breasts, small waists, silky skin or large muscles, bronze tans and so on. A lot of people's first impressions about nudism are that it is just a bunch of old perverts having free sex or something to that effect. Another reaction, and maybe it's kind of the same, is when people confuse nudism and sensuality for sex and sexuality. There seems to be this strange contradiction in the way people

view nudism, either people say that it is only about sex

toronto men enjoying nudity) I came to the realization that queer nudist clubs are a lot more progressive than family nudist clubs. Not that everyone shouldn't have the opportunity to enjoy their bodies but most family nudist clubs I have encountered seem to be vaguely or outright homophobic. Most nudist groups realize that nudity and sex are not necessarily equated. This is true, but at the same time most nudist clubs take this theory to the extreme and completely deny sexuality altogether and erections and the like are kind of frowned upon. From the sounds of it if and when people end up getting erections at gay nudist events it is no big deal and they are acknowledged and even celebrated rather than hidden and denied. This seems like a positive step forward in developing a positive self image and healthy sexuality. If you think about it there really shouldn't be any reason to hide an erection because all men get them and penises are just other body parts like everything else. I find this atmosphere to be really comforting because I know no one would freak out if I got an erection and moreover that people would not freak out over the fact that I am getting an erection over another guy

My first experience with getting naked in a social situation was with two friends who are members of the local nudist club. They invited me to a nude swim night the club was having. I took them up on the opportunity and finally decided to get naked. I think the hardest part about the whole thing was the actual process of taking my clothes off. Once I was naked, I felt surprisingly comfortable. When I was naked with all these people, even though I didn't know them, I felt totally at ease. I felt more open and receptive to people than I normally do. For example, at one point when I was showering at the club, I got into a conversation about genital piercings with this guy I had never met before. I suppose this would probably happen more often if more people saw me naked. As someone once told me it seems like people make up with clothes what they lack in personality.

Since that first time when I got naked I have felt a lot better about my body and in turn have convinced other friends to try nudism and it also seemed to help with their self-image too. Now I get naked at almost every opportunity I get. It feels great. Having the sun touch your entire body and being completely free of clothing feels amazing. When I went to the local nudist club with some friends we had a small picnic, went swimming, played frisbee and volleyball,

went on a short hike, and generally enjoyed an afternoon away from the steel and stone in a no stress environment. At first, I was a bit apprehensive about people seeing my tattoos and piercings and thinking I'm all wacky, but the only comments I got were friendly questions and even a few compliments.

When everyone is naked, everyone is on the same level. All bodies are good and appreciated, including fat, stretch marks, lack of or abundance of body hair and whatever else you can think of about bodies that people tend to label as gross or ugly. Most people that go to nudist clubs are definitely not perfect (mainstream body standards wise) and have nothing to be ashamed of, just like the rest of us. Perhaps the people who are the most uncomfortable with their bodies are also the ones who could benefit most from visiting a nudist club, clothed or not. It is a great feeling to see people with "ugly" (yes, I know there is no such thing) bodies in the nude and doing so really lets you know that no matter how ugly you perceive yourself to be, that you don't have anything to hide and shouldn't.

The importance of social nudism seems to have a very important position in the queer community. Having lived in Regina for all my life I have not really been exposed much to the "ideal gay body." I am sure you know what I am talking about, there is this belief that in order to be attractive and queer that you must be white, blonde, hairless, have huge pecs, a six pack chest and so on. It is this cookie cutter ideal image of queers that sickens me. This image does not represent me. This image doesn't represent most of the queer community. I generally feel quite good about my body but after being inundated with this cookie cutter body type while I was in Toronto I began to wonder if I am at all attractive. This type of thinking is really harmful and brings about feelings of isolation. When I don't see myself being represented it feels like crap. It was so refreshing and empowering to meet up with a queer nudist group because everyone, regardless of dick size, colour, body type, etc., is welcome to be a part of the nudist community. Instead of ostracizing those who aren't "beautiful" enough, queer nudist groups really do celebrate diversity and embrace all members of the queer community unlike many factions who just seem to give lipservice to acknowledging difference.

Like I said before, people have a lot of misconceptions about nudism and have difficulty dealing with it. For example, when my friend told her father that she is a member of the nudist club, he got upset and said he didn't want her to use the same name as him. Part of these misconceptions come from the belief in our society that nudity equals sex. Somehow such a wonderful thing has been twisted. Our society is so conservative that showing a bum is usually quite risky. Since nudity is hidden or only reserved for porn or overtly sexual advertisements, the belief is that the only time people are or should be naked is when bathing or having sex. I recently read a clever little slogan that pretty much explains itself-"If being naked is dirty, then why do we have to get naked to get clean?

At times I am still quite apprehensive about getting naked in front of people and I think it is largely due to the fact that a lot of people are not comfortable with nudity or are shocked at the sight of a penis or vagina. People don't know how to react to others who are naked and not ashamed of themselves. It gives one a sense of power because nudity is so honest and explicit. As I kind of touched on a bit earlier, I think part of the reason that people are afraid of nudism is because we associate being naked with sex and nothing else. People fail to recognize that being naked doesn't have to be sexual. We are taught to fear and hate our bodies and when other people see us proud of who we are it is kind of a mindfuck; people have difficulty understanding how we can actually like our bodies. This hatred of our bodies starts when we are little and get yelled at for running around the house/street/mall/ whatever naked. Feelings of self depreciation are instilled in our heads from day one and appreciating nudity can be difficult. Nudism is so hidden that when we face it, we are quite distracted.

I guess my main point in this whole thing is to say that nudity and sex are not inherently linked and that we should remember that bodies are not gross or dirty. It seems like nudists are very relaxed people who

truly enjoy life. It is not uncommon to start conversations with strangers at nudist clubs because the atmosphere is so relaxed. Such a relaxing atmosphere makes people receptive to other people and ideas because others aren't perceived to be there to compete or to pose some kind of threat. When you encounter someone for the first time nude, it cuts through a lot of crap that clothing can impose, even though many claim that what we wear is not important. In a nudist situation, you have the opportunity to get to know the individual person, rather than what you perceive certain clothing to say or mean, either consciously or not. Granted, there are occasions where clothes are pretty essential, but when you can go without, you may as well. Being nude awakens your senses because it puts you in a vulnerable position. With all your flesh exposed, you become more aware of your environment because more of your body is being directly affected by the things around you. It makes you feel closer to the things around you and gives a greater awareness to all parts of the body. And yeah, all that hippie stuff about being at one with nature is probably true too.

According to some American Sunbathing Association propaganda some frequently asked questions/criticisms about nudism are as follows:

What about the children? Won't seeing dinks and boobies corrupt them? Once again, nudism is not necessarily a sexual experience and actually is probably a really good thing for children to be exposed (pun intended) to. It gets kids interested in the outdoors, helps people celebrate their bodies, and makes it easier to talk about bodies and how they work. It makes sense, if you see nudity as something normal, you will be more willing to discuss and ask questions about bodies. Plus, kids tend to be nudists by nature any ways, so why stop them?

What about menstruation? Nudism is a celebration of the body, so naturally all of its functions are looked upon as being completely normal. If you feel like it you can keep some of your clothes on. It's not uncommon to see someone at a nudist club wandering around in just shorts or whatever. Although I haven't actually talked to anyone about it, nudists are apparently cool with tampons too, if that's what you

One other thing to mention is that the Christian right is trying and succeeding in getting legislation implemented that limits our accessibility to nudist clubs. I think this is more of a threat right now in the U.S. than Canada because while nudist clubs and resorts are being shut down in the States, it is now legal in Ontario for women to go topless. Most of the legislation or attempts at making new laws tend to be under the guise of protecting children. It seems as though people can't get past the idea of others appreciating their bodies and generally enjoying life.

If people were more open to nudism, we would not be so concerned with how we look, but rather we could/would be concerned with more relevant things or at least we would be more open to running around and having fun than worrying about so and so's outfit or weight because all the fat and whatnot wouldn't be kept in the closet. When people say that nudity is gross or silly, it trivializes the way we look at our bodies. It stigmatizes our bodies as being less than wonderful and promotes self-hatred. Nudism promotes healthy sexuality and body image and fosters honest interaction with others. Nudism is power. Run naked!

o I had been thinking that maybe things are finally starting to happen. I mean, they might not be happening exactly the way a lot of us had hoped



but baby steps must count for something. Don't they? Come on, an out-lesbian graces prime-time television with her own show, we've got a woman Secretary of State, and Girl Power is practically a household term! So why do we still feel like shit? Heck yeah, woman have made many profound inroads and continue to do so. Everything that has been accomplished came at no small amount of effort or price. This we know and hopefully do not take for granted. But despite these advancements, somehow I feel more trivialized than ever with the current trend of "girl recognition."

I know this is only natural considering the consumerist-nature of trends within popular culture; anything that arrives there is elicited, bought, and sold. Do I really expect to feel satisfied anytime my interests and concerns hit the mainstream? Normally no, and I can scoff it away. But this thing hits too close to home and runs dangerously close towards affecting long-term crippling of real change.

It concerns me because even those of us who have never subscribed to nor identified with the larger culture have sort-of hit a wall and become lazy or defeated or apathetic or all of the above-letting our voice grow quiet. Sometimes you have to take time out, go within, focus on other stuff, tap back into what inspired you to lash out in the first place. And there is a big tendency to go a-political when you've been doing the activist thing for so long. That's necessary and valid. I'm not saying get back on the picket line. There are much more creative ways to deconstruct and

reconstruct, privately or otherwise.

Punks have always been cutting edge, setting trends only to thwart them once they are set. We all know how much Riot Girl and other movements affected change and underground literature gave huge voice to women. I hate to think that just because the Spice Girls sing about Girl Revolution, we are no longer interested. We gotta step back up to plate at least for posterity's sake. They are claiming to know what we want and a lot of the younger generation thinks they are getting it. By giving girls just the right amount of lip service and air-play, they can tame our politics and halt us in our tracks.

Exploitation as a means for social containment is no new concept in the United States. While other nations may chose to violently suppress acts or movements of subversion, America swoops in and quickly markets the idea. Specifications and tight packaging serve as basic agents of control. Dissent with a patent. As chicks of the 90's we are receiving bits of "feminist"-fortified messages that are supposed to make us feel like we can do what we want-only we are not encouraged to explore it on our own terms. Dare to be a Modern Goddess, just let "them" define Modern. Dare to be the Woman of Your Dreams but "they" will provide the ideals. Live Life by Your Own Rules, but don't dispute the system. Be a Bitch, just look foxy while you do it. Girls can be rowdy, as long as it's within the confines of sports or music. Sisterhood is portrayed as a bitch session and shared obsession over boys. It's quirky to be a brat but offensive if confrontational. It's alright to whine but do not provoke. The powersuit adorns the twentieth century woman in charge and the Super-Woman complete with kids, career, and love life becomes another marketable image supplying women advice and products on how-to do it all, have it all. Yo, this is not progress. We are supposed to feel hopeful and patient that things will turn around in time as tokens for the plight are offered mockingly and with the intent to squelch and undermine.

When the only safe topics available for discussion are those which do not upset that wacky superstructure, we are being teased. Sexual harassment is a hot issue, rape a warm one—yet we do not publicly question why people harass and rape, we only punish (?) it and provide avoidance tips. Domestic violence and sexual abuse receive slightly less of a stigma for the survivor, but how much healing can happen when a band-aid is offered over an attempt to meet the disease where it grows? The issue of socioeconomics as an institutionalized straight-jacket on women and the connection between class and race are topics untouchable by policy because of policy's very design. Hate crimes and discrimination against lesbians and gays multiplies. Sexes still can't relate so well. Abortion is viewed as an epidemic while family planning funding is slashed and burned. Many women don't know enough about their bodies to protect themselves on a basic level and many of women's ills are blamed upon an innate neurosis. Girls cringe and panic at the idea of self-cervical exam and reusable blood rags. We have commercials attempting to demystify (I mean promote) the yeast infection by advertising needless products—but nowhere nearby are we offered the support to demystify the bodies susceptible to infection, unwanted pregnancy, and harm. What's more, how are we encouraged to explore these bodies also capable of healing, creation, and pleasure? Doesn't this mystification of the female rig keep us dependent on others for information, security, attention, confirmation, appraisal, acceptance... our well-being?

These and so many other reasons are why we haven't arrived. Dammit, we've barely begun. I feel fearless that none of us buy into lip service for the cause (whatever that might be) and will always attempt to think independently about life around us. As inhabitants of the "underground," we have never been too concerned with mainstream orientation towards issues. We have trained ourselves to see the basic agenda behind the promotion of popular orientation. So now we've got to see that the exploitation of girl power is not only for the purpose of manipulating emerging generations, but most decisively for the goal of dismantling insurgent groups like ours. As the country goes girl-friendly, the issues are cheapened and we lose interest. This cannot be just a fad we start only to get bored or discouraged and walk away. May we not forget why we sought one another out in the first place. Where we stand, we've got more strength and agency than we care to realize sometimes. We've done a lot but there is way more left to rock. Sisters and brothers, let's move.

onight I got a call from my friend Sam, who lives across the street. He called to tell me that he was attacked and chased by a carload of men a



block from his house. He was driving home at 2 am when he was run off the road, hit with a bottle, and then chased at 85 miles an hour until he outmaneuvered his assailants (who repeatedly tried to run him off the road). He needed someone to talk to because he was angry and didn't want his anger to run all over his head and get the best of him. See, Sam

and I live in the downtown, predominantly black area of town—an area that most other white folks avoid out of a fear of crime and black folks. Sam, like myself, lives in this area of town by choice and consciously resists the racist propaganda demonizing our neighborhood and the black people that live there (the same propaganda that is fueled by, and benefits, the wealthy real estate developers in white, west Little Rock). I remember a similar conversation with him about a year ago when a black man came to his door saying his car broke down and asking to use his phone. Sam offered to help and let him in, and the guy threatened him with a gun, hijacked his car and robbed him after they drove around town a while. On both of these occasions we had long discussions about dealing with our anger and fighting our own racism and not letting racist, fear-based thoughts take hold in our minds when there is a pretty intense societal pressure to let them.

I grew up in this neighborhood because my parents resisted the same racist fear and propaganda in the early 1970s when they moved to Little Rock and this neighborhood. Growing up I heard stories from my parents of how realtors would refuse to show houses in our neighborhood to white people who were looking for homes and how they discouraged them from moving into the area by hyping high-crime rates. The police reports always read the same: "suspect is a black male in his mid-30s..." I remember when I was a kid and I got in a conversation with this creepy white guy outside my parent's house. He explained that he was new in town and looking for a place to live. He asked if there were a lot of black people in the area because he didn't want to live "in the same area with a bunch of niggers, because you know how they are, always robbing and raping white people..." For a while our next door neighbor was a cop. He told me one day that his job had turned him into a racist—that all he saw all day was black people committing crimes. It just blew my mind. I thought I would always see through the propaganda and that this neighborhood was as safe for white folks—for any folks—as any other. That's what I thought, but inside I was processing all these incidents... filing them away in my head.

The truth is that I do live in an area with a high incidence of violent, antisocial crime, and the truth is that a lot of it is committed by black people (of course it is a predominantly black area). Over the past ten years a score of incidents have occurred during which I, or my friends and neighbors, were victims of violent crimes perpetuated by black folks in our neighborhood. I slowly developed a powerful (but denied) fear of black people on the street, a fear that was specific to black people, and black men in particular. And the more of them, or the louder they were being, the worse it was. I know that this is a fear shared by most white people, and (from what I've read) many black people and other ethnic groups as well. We may not all admit it, but it's a part of our socialization as white people and it's there. It's also more powerful than I think we'd like to admit.

Over the past few years I've come to understand a lot of the reasons that people commit crimes. Most crime is a social response to the inequality and alienation of our society. The great anarchist and feminist Emma Goldman once said, "society receives the amount of crime it deserves." While that makes total sense to me, it's not at all comforting when your friends and neighbors (or yourself) are the victims of antisocial violent crime. No amount of leftist analysis or pc posturing (however accurate and true it may be) makes it any easier to deal with the fear that you feel or the suspicion with which you view people on the street after you have been attacked. And the more times you (or your loved ones) get attacked, the harder it is to overcome the tendency to fear people who share traits with your attacker (whether it's men, people of a particular ethnic group, homeless people, cops, or whatever). It's hard.

Spare me the slogans and the "who are the real criminals?" talk and think of the real-world situations for a second—those involving real people. Just last month the woman who lives downstairs from me was attacked and attempted-raped after she offered to help when a man asked her to help him find an address. She fought him off but was pretty beat up and emotionally devastated. She'll never view men on the street the same again. A week later my parent's neighbor was mowing his yard when a woman came to the window of the house next door to him pleading with him to call the police as she had been kidnapped and raped. There are rifts between our idealistic philosophies and real life.

These rifts are an issue that I've been dealing with a lot. Especially recently. I've struggled (and still do) with the same unspoken racism that gets spouted by the suburbanites. I've been attacked and beaten by black guys on the street hurling racial epithets three times, all unprovoked by my personal actions. This makes me really angry and I've fought the digressive tendency of this anger to turn into racism. Perhaps I haven't always won.

Just yesterday I was interviewing Mike Kirsch (who played guitar and sang in the band Torches to Rome). One thing we talked about at length was oppressed people lashing out at the symbols of their oppression by whatever means they have (those familiar with the band will know that this is a theme explored in their music and performances). We talked about how our privilege as white men breeds contempt in those who are held down by it. We talked about what the proper path should be for those with that privilege who wish to dismantle it. It's frustrating because I know that no matter how many times I read books about deconstructing white privilege, no matter how many workshops I go to at fests, no matter how many ARA actions I go to, or how much I fight the Klan, no matter how good my intentions are... when it comes down to it, I am still seen as being in alliance with the oppressor-as being the oppressor-no matter how much I don't want to be or wish I wasn't. White skin privilege doesn't just wash off and sometimes I feel like it makes me a target. I think it's this same feeling that fuels so much of the racism in white people, and certainly the white flight to the suburbs. Some say it's guilt, and that may be part of it, but it's also fear.

It's this fear that I want to fight and that's why Sam called me up, I think. He wants to fight it too. It seems obvious that it can't be run away from. It has to have it's reasons eliminated. That's why Sam and I don't just split the rent on a nice new apartment in formerly-forested west Little Rock. We like our neighborhood and letting fear move us just legitimizes the racist stereotyping and divides society further. It doesn't mean we are immune to the fear or even that there is nothing to be afraid of. I struggle with these issues all the time. Sorry if you were expecting a column with some concrete political answers or a simple black and white (no pun intended) solution. Perhaps this will touch off some discussion...

This was written with the sincere intention of helping to overcome racism and violence and dismantling their causes. Respectful correspondence is welcomed.

Theo Witsell 1011 Scott St./Little Rock, AR 72202

H i all! This is an article about something I work on when I'm not slacking. Read on, and don't forget to write me.



I'm helping with the growth of a project called DAMN!. The Direct Action Media Network is a brandnew "alternative" non-corporate multi-media news production and distribution infrastructure based on the internet. Now that the "world wide" web has become a uniquely comprehensive, inexpensive, instantaneous media distribution method, we at DAMN believe we can use the web to consolidate

alternative information and use it towards positive ends. (I know many of you would firmly disagree with that, so please write back to HaC in response.) I think it's extremely important to try to consolidate alternative information into a central infrastructure. A strong alternative news infrastructure can act as a sort of insurance to the radical left from the increasing commercialization of most media. We need to insure that non-corporate news is consistently widely available. For this to happen, I think we have to move beyond the left's current fractured and isolated news distribution and production methods and form an infrastructure that greatly expands the distribution and content of alternative news. We know that such a move is a huge goal, but we (at DAMN) aren't using that as an excuse not to try. Alone, DAMN is trying to become an alternative news infrastructure that focuses on direct actions. As part of the Grassroots Media Alliance, DAMN will be one section of an (ideally) comprehensive alternative media infrastructure.

DAMN has chosen to focus on expanding the availability of news on direct actions. We are trying to do this by organizing the process of gathering information on direct actions, and by creating a distribution network to bring this information to people. We want information on direct actions to come from the actions' front lines. For this to happen, we are trying to form a network of independent reporters, or reporters from media collectives, who can go to direct action events (so far in Canada and the US) to report on them. Right now, we have a very scattered network of reporters that is far from our goal of DAMN reporters in all areas of the continent. We also aim to have all actions covered in audio, print, video and still photos. So far none of the actions we have reported on have been covered in all these media forms. Considering how many people are independent media producers (thousands of 'zine writers and photographers, community or free-radio producers and video producers are all over the continent) I think we can organize with these media producers to come up with a fairly complete network of reporters. We have organized DAMN into media teams who work on, among other things,

expanding the network of reporters and improving the coverage of events in one of the media forms. (I'm the radio team coordinator, I don't remember why I took that role on, a lapse of insanity I suppose. Help!) Each team is working on coming up with a reporter protocol (not a simple task) to help reporters who feel inexperienced or insecure, and to make sure reports are fair and accurate. Soon after a reporter covers an event, they, or some other DAMNer, uploads the report online and links it to the DAMN web site. We aim to place all DAMN coverage of actions into both historical and contemporary contexts so that any audience will find the events and issues covered accessible. We do this by providing further information on the web page about the action's issues and adding links to sites with more information. So far we have covered the following direct actions and protests: Operation SalAMI-a direct action in Montreal, PQ, to protest the Multilateral Agreement on Investment, the Conference de Montreal, globalization etc., International May Day demonstrations, a Pro-Zapatista Demonstration in New York City and in a few other American cities plus Electronic Civil Disobedience actions, the Jericho march in Washington, DC-a protest in support of U.S. political prisoners, plus a few other older actions. That's not too much yet, but as we get kicking and more organized, reports on direct actions should be flowing in on a regular basis. These action reports and related information on the DAMN web site are free to take down and distribute in real media.

As important as coming up with a network of DAMN reporters, is establishing a distribution network for DAMN news. If we do not have a good distribution network that insures that DAMN news is distributed well off-one, I think there is little (or no) point to a fancy DAMN web page full of direct action coverage and information. So far DAMN has developed relationships with the A-infos Radio Project (http:// www.radio4all.org) to help distribute audio reports on line and make them available to independent radio producers, and with Free Speech TV (http:// www.freespeech.org) to help distribute video materials. DAMN media coordinators are working on getting DAMN news distributed by everyone from editors at major magazines like The Nation and Mother Jones, to random hardcore kids who do 'zines or radio shows, etc. (hint, hint). (There is even talk about getting DAMN news distributed by corporate media). There is still tons of work to be done concerning distribution. If you can help, please, please let me know. Something else that will facilitate distribution of DAMN news is our membership in the coming Grassroots Media Alliance (GMA. GMA is not as fun to say as damn. Try yourself).

I don't work on the GMA, so I'm not the best source of info on it so go to (http://www.tao.ca/ ~ron/gma_proposal.html) to read the GMA proposal and get more info. I'll try to explain something about it here. The GMA grew out of Micheal Albert's (from Z Magazine, Z net) desire to create a web site which would be home to a collection of independent grassroots media organizers. The DAMN web coordinator and one of the main people behind the A-infos Radio Project have joined up with Micheal to create an internet database that can be used and contributed to by a very large number of independent media producers and interested individuals. The GMA site is being developed using a new web language called Cold Fusion. This language allows the site to be very adaptable to individual users' and media groups' needs and interests. An individual media producer could go the GMA database and contribute multimedia news material to a centralized system without having to do much programming. This allows a media producer to spend more time uploading content and less time programming html, allowing her/him to upload a lot more news and information quickly. Because of its ability to do sophisticated searches, the GMA Cold Fusion database allows a media producer to do specific searches for reports and information on specific topics, events, by certain authors, the report's date, etc. The GMA database will also allow media groups (belonging to the GMA membership) to develop autonomous web pages but use the shared content of the database. These media groups could search the database to come up

with content for their site, and could change and update this content with very little need to write any html. Tools such as a links database, a contact database, a direct action database and more, will be available to GMA media groups to use in choosing content for their own site. Much still has to be worked out about the GMA (it currently has no mission statement, the details of how a media group would become/remain part of the GMA hasn't been decided, etc.). The unique and important factor about the GMA is in how it increases the democratic process of distributing news. Allowing autonomous individuals to contribute news to the GMA, and having this news centralized in a common pool, greatly expands the amount of news and information that people can share. Of course the GMA is limited to those who have internet access. So it is not truly democratic. But I think that the GMA is a step toward consolidating a vast amount of alternative, noncorporate news. Without a central infrastructure like the GMA available to media producers, I don't think there would be an effective way of greatly increasing the amount and accessibility of non-corporate news. Maybe I'm wrong.

There is still more I could explain about DAMN, but I don't want to take over the whole issue of HaC. We need a lot of help for DAMN to be successful. I really recommend that those of you interested in non-corporate media think about helping, or giving me feedback about the project. We need people to be DAMN reporters (you don't have to be experienced, anyone can learn), people to help with distribution of news, and people help to up-keep the web pages. I've learned a crazy amount from helping with DAMN. Working on DAMN has let me meet and learn from anarchists outside of hardcore. This has really helped to broaden my understanding of issues related to anarchy and anarchist ideas. Meeting and working with radical people outside of hardcore has helped me to better understand how to find ways of using what I learn in hardcore to benefit and effect society outside of it.

I guess I'll end off by suggesting to people who are thinking about starting a 'zine, to really think about whether that is the best way for you to contribute to alternative media. For many of you starting a 'zine might be what you should do. But I think we all should think about whether we should spend so much collective energy producing alternative media for ourselves. Maybe it is useful to use more energy communicating revolutionary, non-corporate, radical leftist ideas to those outside of hardcore. DAMN is one way of doing that. There are many ways. Find which one is best for

For information on DAMN, email me <janet@tao.ca> or jay <jay@tao.ca>. The DAMN web site is at (http://www.tao.ca/earth/damn/). You can also call (613) 236-4103 and ask for ron for more info. Or write:

DAMN!/200 Cooper St. Suite 3/Ottawa, ON/K2P 0G1/Canada

Please write to HaC with any comments, suggestions, opinions, disagreements about this article. I want to hear what you think about DAMN and the Grassroots Media Network. I really want to hear from those of you who are against using technology. If you want to write just to me, you can get in touch with me at the above number and with any of the above addresses.

Bye, janet hilts

ontinuing with last month's theme of education I'd like to move from the public high school experience, which was for me totally negative,



to the higher education system. Higher education has more to recommend itself to one who is seeking knowledge. The learning process is less encumbered by a social agenda than in high school. That's not to say that the University isn't a big business or a bureaucracy, it just allows its students a little

more freedom than public schools. For the most part

in the '90s the universities are technical colleges for the elite of the coming information age. Prior to this century higher education was the exclusive preserve of the social elite. In the late 19th and early 20th century there was a movement to open universities to the lower classes. The postwar period saw a dramatic increase in college enrollment. Demographically the 1960's were a decade where students often dominated public life. Now, as college costs continue to rise and social programs continue to be cut, the pendulum would be swinging back towards higher education as an elite activity if not for the demand for high tech workers. I imagine that in the future many universities will see the humanities and liberal arts suffer as a greater emphasis is placed on cranking out qualified computer professionals.

Traditionally the universities provided an educated elite to staff the civil service and bureaucracy. In the 1960's much of the student population questioned the role in which they were cast and turned instead to revolt and radicalism. Society reacted and as we all know by now the radical movement was "frozen out" by 1973. There is still an occasional student uprising, but not very often in Europe or America, and when there is it is not taken very seriously. Rather a sad occurrence given the level of radicalism of the world's students in, say, 1968. As I have said before, most student radicals are full of shit anyway, living out white upper class guilt fantasies that will be rapidly forgotten come graduation. Still, college has a lot to offer the individual beyond a slot in the corporate elite. I come from a working class background where the military was the favored agent of social mobility. I was pressured to join the military when I dropped out of high school. Rather than enlist I enrolled in the local State University. Originally I only intended to "scam" as long as my Pell Grant held out then return to life on the streets. However, once immersed in the academy I became fascinated with the study of history. I decided to stay in school for what wound up being six years studying Russian history. I managed to pay my own way through without borrowing money or asking my family for help. I took school pretty seriously and more than anything resented the middle and upper class students partying on daddy's money while the rest of us struggled to pay the bills and make the grade. (Does anyone remember the DK song "terminal preppie"=my classmates) When I graduated I worked in an office just long enough to realize that I was not welcome or happy in the whitecollar world. I took the first construction laborer job that came along and I've worked in the remodeling business ever since. People always seem puzzled that I went to college and wound up working in the trades, as if I had made some sort of tragic mistake and not become a doctor or lawyer. Well, I got news for you, that white collar shit is not for everyone. The media and educational system as loyal lapdogs of corporate America keep shoving high tech careers down young people's throats. The university can be a place to expand your mind and your horizons, not just a vocational school. I went to school to exercise my mind the same way a person lifts weights or rides a bike to stay fit. The attainment of knowledge carries the same satisfaction of completing a fitness regimen. I know all about a lot of subjects that are of no use to me in the workaday world, but I did learn a lot about communication, critical thinking, problem solving and the process of learning. That is to say I learned how to learn. This said I take my place as a member of the working class, I feel better with a hammer in my hand and typing this column is all the time I'd like to spend in front of a computer.

After seven years I decided to go back to school for night classes. I noticed some changes in the time since I had graduated. When I was an undergraduate at the University of Minnesota there were only a handful of punks in attendance, Joel from Profane Existence, Kim, Justin, Mary, Mark, and some dude with Accused painted on his leather who I never talked to. To the best of my knowledge I was the only punk rocker in the class of '91. Now it seems like half the student body is punk or hardcore kids. I guess that explains how trendy punk is now days or perhaps it reflects the punk scene as more of a middle and upper class thing than in the past. I've also noticed lots of

beautiful girls who dress punk but wear platform shoes. What the fuck is up with that? Punk is a way of life not an outfit, put the platforms on the shelf with the fat pants or go back to dressing like a preppie. Anyway, this is all indicative of how extensively punk has been co-opted and assimilated into the establishment. These must be the "smart punks" that Livermore advocated, as they come from the Green Day crop. The one effect of having so many punk kids involved in the universities seems to be the imposition of middle class liberal values on the punk scene. Punk's rebellious spirit, radical thrust and irreverence have been smothered by polite adherence to a code of conduct that belongs in a residence hall not a punk show. I guess this has all been said before, but I'm not the guy you expect to hear it from. I resent the attempts of newcomers to punk rock to impose their politically correct agenda on hardcore and censure those who do not fit into the latest party line. I frequently challenge these zealots to check in with me in ten years to see if they still keep the faith. I have both been called a PC fascist and accused people of being PC fascists. I am not willing to tolerate racist or homophobic bands in the name of "free speech," but I refuse to make punk rock follow some set of rules or have a code of conduct at a show. Punk is all about chaos and tearing down the establishment. There is still room in punk rock for the irreverent, sarcastic and retarded, provided its not taken too seriously. As I've said before, I'd rather listen to a good punk band with nothing to say than some deep and meaningful band that sounds like Bananarama or Weather Report. It's always the self righteous college kids who want to ban slam dancing or boycott the Quincy Punks. I wonder where their interest in or understanding of punk rock comes from. As if we were all doing it wrong for 20 years and now some sociology undergrad is going to correct it for us. I remember the Emma Center a local anarchist community center that also hosted punk shows. The membership was about split between political punks and "activist" type college kids, all of whom seemed to have been from upper class backgrounds. They were always making rules for shows that no one could follow and launching into ridiculous controversies. The big picture was lost completely as group of anarchists who could have been making real change in society instead wasted their time having debates over ridiculous topics such as: whether or not to allow leather pants to be worn at EMMA or if the Civil Disobedience 7" and Assück t-shirts were racist. As if this made any difference to the people of the world at all. I have a flashback to those days every time I hear some one come up with the great idea of "not allowing" stage diving, or swearing at a show, Punk won't follow your rules.

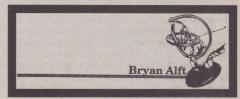
The Fall of DC Hardcore:

I recently read Ian Mackaye's interview in Revelation's book All Ages. I have a lot of respect for Ian and I loved Minor Threat who will live in history as one of the greatest and most influential of all hardcore bands. However, I really have to question the actions of Ian and the Dischord elite in the mid 80s. I was there as DC went from having one of the greatest hardcore scenes in the world to having the worst. DC was the birthplace of Hardcore and Straight Edge but by 1986-87 there were pretty much no bands left playing hardcore in DC. Most of us true fans started listening to Boston or foreign hardcore to get our fix. According to Ian, the view of the Dischord elite was that the aggressive hardcore music had attracted a violent following, namely skinheads, who had ruined the sense of community and fun of the early hardcore scene. I would totally agree with that premise. In the early 80s, DC Hardcore was like a secret society. Punk had not crossed over into the mainstream even a fraction of how it has today. I was interested in punk music for some time before I was able to find out about shows and local bands. As hardcore grew in popularity pushed the elite secret society feeling was lost and a ton of fresh faced suburban kids (including myself) flooded into the hardcore scene. Some of those kids brought their redneck and jock mentalities with them and in no time at all DC had a problem with violent skinheads. I might add that this same process was underway in New York, California and elsewhere in the late 80s. The DC skinheads were not Nazi skins in fact they were racially

mixed and their titular leader was a Black woman. However, they were totally down with beating up punk, gavs and foreigners. It always seemed to me to be pretty random whether a city had a skinhead scene that was Nazi or Pro-American Anti Racist. In most cases it was the same mentality with a different set of patches on the flight jacket and a different color shoelace. I remember going to shows and seeing twenty skinheads terrorize two hundred punk kids. Shit, after being terrorized and harassed everyday in the suburbs the last place I want to go to get pushed around by society's thugs is at a punk show. By 1985-86 the punk scene in DC was huge, if you went to a Bad Brains or Dead Kennedys show at WUST it was packed to the rafters, easily a couple of thousand kids attended those shows. And there was a lot of violence. The favorite tactics of skinheads in those days (I'm sure these have been handed down for decades) were as follows; 1. Walk around and scope out kids wearing Doc Martens or flight jackets, then a mob of skins would demand the boots or jacket, if the kid chose to fight it was always at skinhead odds, ten or fifteen to one; 2. Send skinhead girls out to pick a fight, this always resulted in a mob of skinheads stomping someone ten on one for "fucking with our women"; 3. Stand in the middle of the circle pit and pick out the smallest and weakest slam dancers. then fuck with them until it was of course ten or fifteen skinheads stomping them; 4. Hang out in Dupont Circle and wait for gays, or foreigners (especially guys in turbans) to walk past, then follow them and stomp them ten on one. How did the scene react? It didn't, it just slowly died out.

In All Ages Ian tells about how the reaction of the Dischord elite was to start a "new," improved scene that would be happy and free of violence. This was to be accomplished by turning their backs on hardcore and playing wimpy college rock music! Well, I say fuck that shit! Hardcore in DC was WORTH SAVING! DC could still have a world class hardcore scene today if the leadership of the scene had chosen to set an example and take a stand against violence and bigotry in the scene. Without anything to rally around the thousands of isolated suburban punk kids drifted into crossover, mainstream society, or worse joined up with the skinheads out of fear. As I said before I went to all the Embrace, Rites of Spring, Beefeater, Gray Matter, etc. shows. Those bands weren't bad, I guess. Live they had some emotion and power that seemed to make up for the lack of hard driving sound. But the bands, which arose to imitate them, were all college rock schlock. Even my favorites, Government Issue, started playing like REM style. Black Market Baby broke, the Bad Brains started to suck, Faith, Void and Iron Cross broke up leaving us with Hyena and Ignition?! Scream continued but with their hard rock influence really smothered their HC punk roots. Hardcore in DC was finished by 1987. The new school of Straight Edge that came out of New York in 1988 inspired some new bands but they of course played in the New York style, unconscious of DC's Hardcore roots. I write this over ten years after I left DC and I can't think of a single Hardcore band from that town worth a shit since 1984. If you ask me, the last true DC Hardcore record is Government Issues Joy Ride LP. Everything after falls in to that abysmal "post hardcore" category, Rites of Spring gets like honorable mention 'cos they really did have a certain energy that could only come from the soul. Everything else sunk further and further into post punk mediocrity and artsy pretension. All of my friends from those days are long gone from punk. Some of the most talented stayed in the music scene. My best friend from second grade on wound up cutting off his mohawk, ditching his studded jacket and singing for Nation of Ulysses and the Make Up. Another high school class mate from my 'hood later sang for Dag Nasty, Swiz and Sweetbelly Freakdown. My ex-girlfriend books raves. The rest are gone and long forgotten, driven out of a scene that was supposed to be the rallying point for the disaffected, disenfranchised and alienated youth. I still run into ex-punks from DC (like one of the women in Delta 72) who tell me that they were totally into punk until they or their best friend got beaten up by skinheads and they had to find a different, safer scene to hang out in. All those people could have contributed a lot to hardcore.

Instead, we let a few thugs ruin the best hardcore scene in the world. The message here. Don't tolerate a redneck mentality in you scene. When macho thugs try to bully kids at a show its time to TAKE A STAND. The scene is about us and it's only as good as we make it. Don't turn your back because you don't like the direction things are going in. FIGHT TO MAKE A CHANGE.



ately, I've been thinking a lot about how I relate to other people and the power relationships that we all operate within. When I say "power relationships," I am thinking about how people you interact with either have some sort of power or control over you, or you have power over them. And, in a broader sense, how societal ideas and pressures also have power over you.

I think power relationships within our personal lives are those which we tend to ignore the most. On a personal level, you are able to decide (although not always consciously) how you function in relation to others. These kind of personal dynamics may be the easiest for us to change, and yet often seem to be those we are most eager to avoid. I have been thinking a lot about how I relate to people, how I function within such relationships, and how I sometimes manipulate these relationships. For example, when you choose to be in a sexual and emotional relationship with someone, you yield a degree of power to that person. You drop your guard and allow yourself to become somewhat vulnerable to this individual, and therefore that individual is given some power over you. Of course, a healthy relationship would entail both individuals sharing this vulnerability, and thus, sharing any level of power mutual partners hold for each other. This is generally a good thing. If this kind of personal relationship develops into a troubled, unhealthy relationship, then this balance has usually shifted. If you choose to stay with a partner after this shifting point, then you are probably allowing yourself to be in less control of your self. At this point, it seems that it is time to escape the relationship, and take back that power for yourself.

Approaching a personal power relationship from another angle, when I tease a friend, I am creating a position of power for myself over that individual. Generally, a healthy relationship is based on some type of mutual respect and equality between you and a friend. Through belittling someone, I create a position for myself that masks self-doubt. But, in effect, I am simply pushing someone down in order to prop myself up. I am creating a power relationship for my own gain and as a means to combat my own self-esteem problems. This is rarely something that I am proud of later, and I certainly wish to learn to deal with those factors that motivate me to artificially inflate my position of power over others.

These are two basic examples of how power is shifted between individuals, and there are of course many others. What is important to realize is that you have the right to examine your role within such relationships and change them if they aren't healthy. Only I can do something about the way in which I verbally attack people. I have no right to dictate this kind of relationship to anyone, and the person I may harass has every right to seize control of the situation and become the one with power over themselves.

We have the power to seize this control for ourselves in many avenues of our lives. As a community we have already begun to do this against the societal dogma that we are raised to believe. Punks have long challenged the oppressive nature of such ideologies as racism, sexism, homophobia, nationalism, patriotism, commercialism, religion, etc. It is simply necessary to be further aware of how we function in other aspects of our lives. We needn't tolerate being on the lesser side of any power relationship, and we

should be smart enough to stop ourselves from weighing our power positions on anyone else.

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gave a lecture the other day for a class on music and politics at UC Santa Barbara. The topic was hardcore, or more precisely, my version of hardcore.



I had given this lecture a couple of years earlier and wasn't too intimidated. I thought it might be interesting to the students to learn about alternatives to "alternative rock," concepts like independence, DIY, etc. I spoke for about 2 hours about bands like Born Against. I described how

they played a show in our town at a Kinko's copy shop while it was open at 2 a.m., how they talked about the medium being the message, and even played them some of "Well Fed Fuck" off of the Rebel Sound Of Shit And Failure record that I have. The students were not very pleased.

I talked, of course, about various bands that I had been in, about how we always tried to challenge ourselves politically and socially, how we toured as much as we could, playing every little hole in the wall from clubs to living rooms, not wanting to play for too much money, passing out lyric sheets at every show, etc. You've been to shows. You know how it works. I talked about Los Crudos and what they represent to me, about the Riot Grrrl scene and what that represented to me. I talked about the 'zines, the shows, the Chrissy Piper book. Even got to read some of my favorite lyrics by the Young Pioneers. I'm sure that the lecture was a bit more interesting than most because my daughter, Ruby, was crawling all over me the entire time. The students seemed kinda confused, especially about the money (or lack thereof) part, but interested. It seemed like I got some ideas across that may be beneficial at some point to them in their lives. Then again they may just "go home and fuck like dogs to your politically correct kick ass tunes...

The oddest thing occurred when I was flipping through the Downcast LP booklet, telling them about the work we put into it, about the Ebullition Empire, and how the thing sells (sold?) for \$5, when I came across those pictures of Chris, our drummer at the time. I sorta stammered, paused, finished what I was saying, and asked the professor if we could take a short break.

Chris was stabbed to death right after Christmas of '95. I found out from a mutual friend from Los Angeles who was up at a show in Santa Barbara. I couldn't believe it. Not Chris. That kid was way too mellow and sweet to ever even get close to something like that. Apparently he was at his girlfriend's house in Santa Monica, somebody broke in while they were sleeping. Chris got up to see what was going on, there was a struggle, he was stabbed and died that night. I hadn't seen him for six months before that. I never could go see his mom after that and I don't really know why. At first it was for purely selfish reasons: I didn't think that I would be able to handle it emotionally. I didn't want to freak out on her or anything. Now it seems like so much time has gone by that if I were to stop by, I don't know, I'm sure that she has enough to remember without some punk ass kid that used to play loud music at her house coming by to remind her of anything.

I remember so much and so little about him. Like most friends and relationships, he was easy to take for granted. When we went on our first tour he seemed like just a baby. We got stopped by the border patrol in the night coming home from Texas. Chris was in the back sleeping. They shined a light back there accusingly asking "Who is that?!" "That's Chris, our drummer," I said, as if everybody, including border patrol officers, had heard of Downcast. He had to show some i.d. because his family, at some point in its

existence, was from south of the glorious U.S. border. I remember getting mad at him for fucking up some song we were playing at a show in Wisconsin, or somewhere like that, with Born Against and Rorschach. I always wanted everything to be perfect, like a machine. Stupid. I remember when we were in DC playing a huge park in front of too many people. The next day this guy Jonas took Chris and I to this cliff overlooking the Potomac River. For those of you blessed enough to be into Swiz, it is the cliff on the back of the first 7 that Jason Farrell is jumping off, holding his legs. I just about shit my pants when I saw it. I'd say it was at least 60 feet high. I may be wrong, but in any case, it seemed more like 600. Chris and I got naked, held hands, counted to three and jumped. I remember what a fucking incredible drummer that kid was. He could play anything, at any speed. Our practices and shows were so easy with him in the band. Brent would play something, tell him the idea he had for the drums, and Chris would go off. It was truly amazing to watch. My fondest memories of him, though, were after practices. We would drive down every weekend to his house to practice and afterwards we would always hit up the vegetarian Tasty Freeze. He lived about 4 blocks from it in West Covina, near Los Angeles. It was crazy. You would drive up and have no idea that it was veggie. It looked like any other hamburger and fries joint in Southern California. Even the same kind of menu: hamburgers, corn dogs, hot dogs, chicken sandwiches, bbq beef sandwiches, etc. The only difference was that right above the menu in small letters was the sign: everything on menu is vegetarian. Some people didn't even realize what they were eating until it was too late. I guess that's why there were these huge bars on the windows. We would talk, hang out, laugh about shows and stuff, nothing extraordinary. But it was great. It was great.

I have thought about him often since that time, especially now that I have my own kid. His mom's house was full of these school pictures of Chris on the walls, always a little chubby, always wearing an AC/DC shirt or Metallica or something metal. How could he be gone, just like that? It is the weirdest thing when you're out working on your car or making a bed or changing a diaper or whatever it is that you do in your spare time, to have that little idea pop in your head, "Hey, I should give so-and-so a call. I haven't talked to him/her in a long ass time." And then you realize that you can't because they are dead.

Life is so incredibly short. Most of you may realize this, but it rarely hits you very hard. We are all going to die, and there isn't much we can do about it. Chris is now a constant reminder of my own mortality, the mortality of the people around me, but most of all, he is a reminder not to take people for granted. Our relationships are what this life can only be about. From our parents to our friends to the Denny's waitress to the dude on the street corner asking to wash your window, or the food you choose to eat, it is our relationship to all of these people/things that moves us, motivates us, stagnates us, makes us laugh and cry, be afraid and angry, be compassionate and caring. There is a connectedness. Whether it be an economic, spiritual, emotional, rational, or irrational relationship. it cannot be denied. Why not spend our lives making these relationships and interactions mean something Make our lives mean something, stand for something. Why not do something for the betterment of these relationships? Why not expand our idea of who or what we have a relationship with? There are people in my family who claim to be social liberals but economic conservatives, because they do not see the social relationships that are created and destroyed through economic means. Who we elect as leaders, what we allow General Motors to do with its workers, what we know about the Mexican government's war with the Zapatistas, how long Mumia will live, whether the woman who works at the gas station is getting beaten, why you think your parents hate you, if that dog down the street that's been tied up on a 3 foot leash for months should be liberated, is my toothpaste tested on animals, how many people have I alienated because of my insecurity, fear, anger, fear, hatred, fear?

You may not agree with this. I don't even know what I agree with half the time. What I do know

is that when I step back for a minute and look at all the things that matter to me right now in my life, the things that stand out from my past are not tangible, not something that I can ever prove existed, they have nothing to do with god or no god, nothing to do with anything but emotions felt through remembering other emotions that came from experiences mostly with people. Many of them come from hardcore or my relationships with people in hardcore. Knowing, laughing, arguing, and even crying with people like Kent, Sonia, Dave, Brent, Sean, Chris H., Chris G., seeing Heroin play to 25 people and wanting to rip my clothes off because it felt so good, watching Still Life play their first show in an alley, seeing Born Against 25 times in a row and never seeing anything even remotely resembling the same performance twice, seeing Rorschach 25 times in a row and seeing a machine that never faltered for a second, eating John Hiltz's hummus and smelling of garlic for 2 weeks, playing the final show of Downcast's U.S. tour, watching Chris Ganchoff do a spoken word performance about Victor Jara in front of his dad, taking Dave to the hospital after knocking himself out during a song, seeing Sam McPheeters running up a Madison street at midnight on all fours yelling "I am a dog!" to finish a set, seeing Avail at any time in my life, getting letters from people all over the world that I consider my friends, remembering some of the greatest bands like Econochrist, Sawhorse, Spitboy and any band that involves Mike Kirsch, touring with Still Life and Jara in the same van with all the equipment piled in like sardines, and meeting tons and tons of people. You get the picture. I don't fucking get it. I don't even pretend to. At this point, it is hard for me to devote any of what's left of my brain to even trying to figure it out. I don't care to. I just know that there are things, ideas, memories, times, and people that matter to me.

These are our relationships. These are our lives. It is our choice how we are going to live them and what we want to accomplish with them. Feel free to write down any words and send them my way. Kevin Doss/Born and Razed/29116 Flowerpark Dr./Canyon Country, CA 91351/bornnrazed@aol.com

3 March 1998

The Deveraux Vernal Pool on a warm spring afternoon is an active place. Sitting on the soft grasses the sounds of birds and insects, the ocean



beyond the dunes and the gusts of a slow breeze envelope this world with sound. In the distance mountains hold fast to the clouds which formed this morning, threatening to cover the entire valley but not yet extending beyond the foothills. There is a thin haze greying the post rainy season green on the mountains as the sun achieves high temperature for the day. The heat is now raising the local scents: fennel, wet earth,

chaparral, eucalyptus, cypress, and a multitude of wildflowers to a crescendo. Bees and monarch butterflies respond in number with flashes of orange and quick buzzing swooshes.

Between the far side of the water and the first stand of trees is a field full of wildflowers. It is a patchwork of maroon, bright yellow, white and violet stretching from the slough to the old oil tanks. The songs of innumerable birds ring across the whole expanse, punctuated randomly by the long twisting call of a hummingbird. The vernal pool is hosting a large flock of American coots, two egrets, and several insect hunting birds perched on reeds or posts. A third egret arrives and drops down to face one already here. They jump and spread their wings, then fly off to the marsh. The remaining egret crosses the pool with a few wing beats, then flies away in the opposite direction toward the slough leaving behind the unconcerned coots. Soon a fourth egret rises up from the marsh with soft purposeful flaps and flies low and toward the spot where sit. Its large white body glides past the greens of the surrounding trees. It passes overhead to the slough as well, gliding without sound down behind the hill on

which the pool is located. Two quacking mallard ducks follow and then a snowy egret settles onto the grassy bit of ground not submerged by the water that fills most of this hill top depression. Suddenly a small propeller driven commuter plane makes a slow, noisy 180-degree turn over this world as it descends to the Santa Barbara airport. All the while the coots paddle and dabble about the edges of the water.

When I first arrived there were 15 or 20 along the far side of the pool but they have been joined by several more and have spread out across the water and onto the grassy area on the side nearest where I sit. The pool is about 40 yards long by 20 yards wide and slightly conical in shape with the narrow end toward me. It fills a slight depression on the top of a hill bounded by the slough and sand dunes to the east and south, a deep hollow which contains a fresh water marsh to the west and a meadow which gradually slopes upward to the north. As summer progresses the vernal pool will dry into a shallow bowl like grassy area. Currently it contains enough water that the hillside facing the slough is quite wet in places with seepage from above. The soil beneath the root systems of the grass on which I sit is very wet, providing adequate moisture for the thick, new growth of grasses and flowers. Many insects are appearing as spring arrives. Gnats fly about in swarms just above the grass and larger insects hop from bush to bush. There are bees of every variety seeking nectar and pollen of which there is

The wind has shifted onshore now and picked up some strength blowing the clouds eastward back over the mountains. The air becomes chilly as the sun settles toward the horizon and evening arrives. The daytime animals begin finding their overnight places, as the night activity will soon take over the vernal pool.

y this point school seems months away, even though it has been little over three weeks since the academic year ended. A lot of my friends spend months of the year without



earning world.

two months off seem pretty minimal. Still, others (mostly really "adult" types) are surprised to hear that I "do nothing" (meaning that I don't have a job) over the summer. For them it seems unfathomable that work would stop, and strange that I would spend one-sixth of my year away from the money-My work year has to stop. I guess when we

conventional employment, so by

my own local standards these

look at the reason for certain traditional school breaks, we can credit an agricultural heritage for allowing summer to be a "free time" for students and teachers. But in the modern world vacations are still necessary, because without this time both teachers and students would lose their minds quite rapidly. I have never worked a year-round full time job, so I can't comment first-hand on what it's like to have only four weeks off for the entire year, but it seems like other jobs just roll along without much need for recharge.

Recharge is essential to teaching. By the time the end of June arrives I want nothing more than to leave the school forever. It isn't that I have come to hate my job; I'm just so overwhelmed by it that I have to leave. There is so much to take care of in the day-in, day-out world of teaching that all kinds of processing shuts down. A million things are going on and all I have time and energy to do is address the immediate needs of the students. While I deal with the immediate, ultimate concerns get shelved. I don't want to ignore the larger issues of classroom philosophy, but there is literally no space in which to address them.

So while I am riding my BMX to the skatepark, I am thinking about teaching. As I shuttle from printer to pressing plant, I am thinking about teaching. And as I watch miles of road slide by while on various tours and road trips, I am thinking about teaching. I never stop thinking about my students, my

life at school, and my progression in teaching. Most of the classroom changes that will occur in the next school year will occur to me over the summer.

I am thinking of many things this summer, but one subject stands out: testing. I am at a crucial point in a debate with myself about testing. I cannot abide by either of the orthodoxies that stand at opposing sides of the debate. For some, tests are becoming the new gods, the rulers by which the value of a given student is measured and assessed. For others, tests are an outrage, the means by which discrimination is injected into the educational system and the source of unnecessary student stress.

There is a big push towards "higher standards" in education these days, particularly in New York State. What this really means, in practical terms, is more testing. Citizens are appalled by the decreasing academic skills of high school graduates, and want to improve the quality of education represented by a high school diploma. But there's a big dilemma: the educational system is too large and diverse to really diagnose the problems in a wholesale manner. No one wants to spend the money, time, or energy to actually monitor individual school districts or schools. We don't have the resources to analyze why schools are failing, and we need a quick answer. The solution comes in the form of a "one-size-fits-all" test.

Testing does have an effect on teaching. When a new set of testing standards arrive, schools move. In its best form, testing represents a finish line, a goal for teacher and student alike. Testing delivers that extra push for quality teachers to improve their teaching and for students to maintain concentration and motivation throughout the school year. Testing also has the effect of channeling the learning that goes on in a classroom, focusing teaching so that all students are receiving the same core curriculum. Such ideal conditions rarely play out in my school, even though I believe that it is better than most of its fellow city schools. In reality, most teachers respond to the tests not as challenges but as threats, because no one wants to be the teacher with the class with the lowest test scores. For my ineffective colleagues, new testing standards force teachers who were performing glorified forms of baby-sitting to suddenly resume teaching. But this "teaching" is really coaching towards the test, streamlined efforts to produce a test score and not actual learning. Even more competent teachers are adversely affected by new testing standards, as they feel their tried-and-true methods adulterated by pressure to squeeze out those extra few percentage points from their

The idea of a test as a "standard" immediately brings a previously ignored reality into glaring light: the process and products of quality education are too complex to be assessed by a conventional test. A reading test does not spur teachers on to make their students better readers; it motivates teachers to make their students better reading-test takers. There is not a test that can properly assess the complexities of a child's reading ability and distinguish between "good readers" (our goal) and "good test takers" (our actual product).

Most of my punk friends, many of whom are actively involved in education, have a solution to this problem: the abolition of testing. After all, testing doesn't even make good on the results it promises. And testing is culturally biased, because it inevitably reflects the standards of the dominant culture. As a result, girls are under-rated and boys are over-rated by testing standards; whites are over-rated while non-whites are under-rated by testing. Given these facts, the solution seems clear: get rid of tests altogether, and rebuild a school system that assesses students in more holistic manner.

There are alternatives to testing. Recently, a new assessment has gained popularity: the Portfolio Assessment. Rather than relying on students' test scores as a mark of progress, the portfolio assessment seeks to measure the students' progress as demonstrated by class work. The portfolio contains all of the work that the child has done for the class including reports, activities, presentations and notes. The portfolio, in true nineties style, can be multimedia: including photo, video, audio, paper and computer-based evidence of student work and achievements. Rather than searching for "right answers," the portfolio looks for particular outcomes. In this way it encompasses a diversity of student responses, all of which may address the same outcome in very different ways. Grades are assigned based on cumulative achievement of various outcomes, not on the percentage of "right answers.

Traditional testing is problematic, partly because it over-rates low achievers who are good testtakers and under-rates adequate achievers who are poor test takers; the portfolio assessment addresses both of these shortcomings. For students with low test scores, the portfolio has the potential to bring out the diverse achievements of the child and distinguish between the students who aren't learning and those who are just poor test takers. For students with high scores, the portfolio can differentiate between students who are working to their potential and those who slack but get by on their test-taking skills.

In my estimation, the real strength of the portfolio is its applicability to the real world. While in school, students' lives are dictated by test after test. In many ways, the entire academic "career," particularly from junior high through undergraduate college, is a series of tests. But once we leave these academic settings, there are very few tests to be taken. In fact, our progress is more likely to be judged on our production and our creation than on our ability to "score high." Most real life activities ask for the same result that the portfolio requires: the completion of some sort of project, from start to finish. Viewed in this light, it seems insane that we still rely on testing. How can there be a movement for more testing at a time where the abolition of testing seems so beneficial. Where are the advocates for Portfolio Assessment? How can we reconcile the objectives of the "higher standards" testpromoters and the progressive-thinking advocates of replacing testing with portfolio assessment?

I stand at the crossroads of these two radically different testing outlooks, in the real world of teaching and testing. I have come to hate testing, and I am exposed to it a lot less than most teachers. As an eighth-grade science teacher, there is only one test that I have to teach towards: the Earth Science Regents. The test is a state-wide assessment of students taking a 9th grade science curriculum in astronomy, geology, meteorology and oceanography. Only the two accelerated classes take it, because it is a high-school level test. Still, the test is a nightmare.

Let me expose my bias; I was one of those under-achieving good-test-takers. In fact, I was deluded in high school into thinking that I was brilliant because I could outscore my classmates. I used to wonder what was wrong with them, why they didn't score higher, and assumed that their low scores were a reflection of a lack of effort on their part. Meanwhile, I was not being pushed enough. I had to do little work to get the "high score," so I missed countless opportunities to expand my own [stagnating] abilities and go beyond test taking. The school never encouraged me to push myself, and I wasn't mature enough to see the value of self-competition; after all, the rewards went to the test takers. College brought me down to earth, as I discovered the limits of my natural abilities and realized that testing was fairly inconsequential to real achievement; but I still harbored mistaken notions about why others failed. I still assumed that lack of test-score achievement was due to lack of work.

Teaching has totally changed my view on this matter. What was impossible to see from the perspective of the student now seems so obvious from the teachers' desk. Testing is a horrible means of assessing student progress. This realization slowly seeped into my consciousness, taking its time to push out older notions, but is now firmly planted within me. The death blow to testing came at the end of this school year, about four weeks ago. After completing what I know was my most thorough and engaging year of teaching Earth Science, my students did unexpectedly poorly on the state test. Variation in the difficulty of the test had thrown off test scores state-wide, and universally school districts were recognizing this as a deceptively difficult test. But for my students who scored below 65, there would be no asterisk next to their failing score.

Beyond the bigger picture of the many students whose self-esteem and attitude towards school was wrecked by this inappropriate test is the smaller story of three of my students: Francine, Jackie and Sandra [for privacy reasons, these are obviously not their real names]. These are the kids who need to be rewarded by the assessment system of the school, because they embody what students should be. I saw more of these three girls than most other students combined. On countless lunch periods they came to me for extra help, working incredibly hard to push their own academic skills. Francine, Sandra and Jackie were not good test-takers. Their problems with testing varied by degrees but they all suffered from severe test anxiety, which caused them to freeze up on tests, missing questions that I knew they understood. As native Spanish-speakers whose spoken English was excellent but perhaps not as well-developed in English reading, they also were also victims of the cultural bias of the test; affected by the language of the test, an aspect of the assessment that has nothing to do with the scientific knowledge involved, they often missed questions due to tricky wording.

I tried my best to explain to them that their hard work and attitude were more important than test scores, but the ever-looming presence of this state test at the end of the year had to make that message seem hollow. Towards the end of the year, as I watched how hard they were working and viewed with enthusiasm their elevating science skills, I began to believe that these girls would lead to the vindication of testing. Together, we were going to prove that hard work really does lead to success. All year the test had served as a motivator (albeit more out of fear than challenge) and when these three girls passed I was ready to say that testing really does work, that it really does motivate, that it really does assess true work. It didn't. All three of these wonderful kids failed, breaking my heart and, I'm afraid to say, crushing their academic faith. In my mind, this was the final death of testing.

I understand why testing is so prevalent. It is an easy solution. It is a simple and cheap way of claiming that we are doing something about education. And the alternative, portfolio assessment, is expensive. On a state-wide level, there would have to be an exponentially greater expenditure of resources to convert from a year-end state test to a year-end assessment of student portfolios. You get what you pay for, and despite all the talking about improving educational standards, the majority of us aren't yet willing to pay for thorough institution of these standards. In my own classroom, I deal with this costbenefit analysis. I have such limited time, and it is so much easier to run a hundred tests through a scan-tron machine than it is to carefully look over a hundred portfolios containing a diversity of work and progress. And I have to be practical, because the system in which I exist does not afford me the resources to do the optimum. At times I have to compromise for the lessthan-optimum.

So as a teacher who hates testing, I live a contradiction, because I use tests as an assessment in my classroom. Over the years I have given less and less weight to tests when factoring grades, but I still give tests, even to my students who don't have to stand up to rigid state testing in their eighth grade year. I want to move more towards a portfolio assessment, but I am challenged by two realities: 1) my time is limited; and 2) no matter how much I insulate them, my students will still eventually be "tested" on the material we are learning. So my thoughts this summer are on how to practically institute portfolio assessment into my classroom and still prepare my students for the unavoidable tests they will have to endure. I have to find some middle ground between the real and the ideal, because neither is an option.

By the time the summer is over I will be a little bit sad, because once again I will leave behind some of the "luxuries" of free time in favor of the rigors of the school year. But I will be excited to be back in that classroom, excited to meet my new students, and excited to rejoin my job. Because I have the summer to reflect, there will be new direction in my work, and a sense of progress. There is a potential for progress in what I do. This is my life, not my job.



"THE END OF THE WORLD IS NIGH!"

t least, that's what we're led to believe according to mounting apocalyptic fever sparked by the approaching millennium. Over the last six months or so, I've been pretty intrigued about the millennium, the new-buzzword of the late 1990s, and the corresponding rise of groups, serious or otherwise, claiming that the year 2000 will trigger doomsday—the final apocalypse.

I think what sparked my original interest in today's rising apocalyptic fever was a news story in my local paper with the headlines "Shock At 'Holy Tomato' Find." The story went on to report that a local Asian women had discovered the name of Allah, written in Arabic, in the veins of half a tomato as she cut into it while making a curry. According to teachers at a local Muslim temple, the pattern in the tomato was a sign from God. Consequently, hundreds of people flocked to witness the appearance of the mysterious tomato.

Not long after during January this year, thirty-one members of a German cult attempted to commit mass suicide on top of a volcano in Tenerife. The group believed that the apocalypse was nigh and that an alien spaceship would land on the volcano to take their souls to rebirth in the solar system of the star Sirius. This followed in the wake of the earlier Solar Temple cult, Waco, and the Southern Californian "Heaven's Gate" cult who, in case you don't already know, committed mass suicide during 1997 in the similar belief that their souls would be taken to another world by the supposed UFO trailing in the tail of the Hail Bopp comet that passed the Earth last year.

Sounds a bit far-fetched? Many of the socalled "experts" who study cults claim that followers of the apocalypse are worried at the direction society is taking, not sure what they want out of life and display dissatisfaction with their jobs in a genuine and reasoned search for meaning to their lives. That to me hardly sounds like a bunch of loons! In fact, in many respects, that sounds more like us. What's significant is the fact that as the millennium approaches, apocalyptic groups are expected to massively swell in numbers.

During the last millennium in the year 1000, a wave of terror swept over Europe as the coming of the Antichrist was anxiously awaited. There was a universal belief that Satan would re-appear back on earth to signal the end of the world since a thousand years since the (supposed) birth of Christ had been completed. It would seem as though historical fables have a way of reproducing themselves as real events—enter the apocalyptic fever of the late 1990s.

Armageddon theories towards the year 2000 can be conveniently be split into two halves between secular apocalyptic movements and religious movements. Secular apocalyptic movements believe that the collapse of civilisation is imminent and hope to speed its demise so as to create a new historic period. Secular movements also believe evil is represented by human forces such as the government or those who persecute them and take the shape of a variety of movements including racial, survivalist and even certain environmental movements. Religious beliefs on the other hand, particularly among Protestant fundamentalists believe that the millennium will usher in the Second Coming of Christ to counter the return of the Antichrist. In a "final battle," Christ will supposedly defeat the Antichrist to bring a 1000 year reign of peace—the literal meaning of the millennium. For some, the return of the Antichrist has already become reality and may be seen through the technocratic infrastructure of the world banking system and technological innovations, such as electronic barcodes that covertly reveal the Antichrist's 666 identification mark.

The American based "Christian Identity Movement" is probably the scariest apocalyptic movement of the lot. The movement is entirely

composed of independent churches, Bible study groups, political organisations and communal settlements tied together by shared religious beliefs. At its core are three convictions. First, that white "Aryans" are the direct descendants of the biblical tribes of Israel. Secondly, the movement believes that Jews are the biological descendants of Satan. Third, the "Last Days" of history are about to begin with the coming millennium. Their millennium beliefs take the form of anti-Semitism that manifests itself in an unremitting racial conflict, "a war of the forces of light against the forces of darkness." It comes as little surprise to discover that the Christian Identity Movement provides the ideological underpinnings for many far-right wing movements, notably much of the Ku Klux Klan and several European neo-Nazi movements. Their members also believe themselves to be part of a historically determined struggle and that God has planned a timetable, creating the illusion that not only is their cause "just," but that their triumph is eventually inevitable.

Given the return of the Antichrist and the eventual triumph of Christian Identity followers, Identity Christians must somehow survive the interim rule of the Antichrist. If Identity Christians are to survive they must distance themselves from the dominant environment that is seen as "corrupt and perilous." At this point, Christian Identity intersects with the survivalist movement—that is, a lifestyle based upon the belief that an impending catastrophe (in this case, a race war) requires maximum self-sufficiency so that the individual is no longer dependent upon social suitutions. Their goal is to be self-sufficient in food, energy, health care, security, and all the other resources and services traditionally supplied by others, explaining their stockpiling of arms and ammunition.

Not all survivalists are Identity believers. However, many members of the survivalist movement also closely adhere to apocalyptic theories. There is a close relationship between apocalyptic millennium movements and nationalist movements, often speaking of the imminent collapse of civilisation and impending nuclear Armageddon with the convictions of a doomsday prophet. While their desires may be purely political, nationalist movement leaders often site doomsday predictions or utopian millennium theories in order to provide both credibility and motivation for their followers, as well as to bring legitimacy to their often confused ideology. (For example, the "New World Order" conspiracy theories, often cited by survivalists, militia groups and other deranged Patriots that centres on the United Nations and other international institutions whose supposed aim is to build a new global order bent on creating global socialism.) Perhaps most negatively, the survivalist movement isn't interested in reforming the system but speak of mass destruction and death underlined by the belief of the imminent collapse

Even the pages of HeartattaCk and other similar 'zines can't seem to entirely escape apocalyptic fever. The so-called "millennium bug/bomb" is a prime example. I'm sure you already know the story by now-the discovery that many computers can't calculate properly once the year 2000 comes around. Admittedly, the consequences are set to be pretty farreaching. For example, IBM claim that air-traffic control may not operate reliably when the date rolls over to January 1, 2000, potentially forcing the grounding of airlines. As computers crash, economic world markets could also follow suit, especially given today's interdependent world economy. Here in the UK, civil defense plans have been adapted to cope with the millennium bug that could potentially trigger a "national emergency." Thousands of hospital patients could also die because of computer failures in the first weeks of 2000. In the HC/punk scene, there has been a dangerous tendency to suggest that the millennium bug is apparently a "good thing" since this is a convenient method of somehow "smashing the system from within" (or something like that!) given that capitalism has overloaded itself. Well if that's the case, not only would I seriously question your values towards human life, but what differentiates the punk scene from the doomsday visions of other apocalyptic groups?

What I have come to realise as a result of

my interest and reading of such apocalyptic movements is the fact that the entire concept of the millennium is entirely a social construct, reflected by and deeply ingrained within Western culture that remains hugely influenced by Christianity. The millennium is a myth—an incredibly powerful myth that acts as a powerful metaphor for real human events. It provides a context in which people may interpret current events and gives meaning and direction to people's lives. The myth is like a floating framework for explaining the big picture for both religious and secular apocalyptic millennium movements.

I stand by my prediction that apocalyptic fever will rise to relatively hysterical levels over the next year or so as we approach the year 2000. I, for one, will be watching the media with close interest, particularly towards the actions of apocalyptic doomsday cults, groups and associated organisations. The millennium is an unpredictable trigger whose repercussions towards the fringes of society are certain to be both compelling and bizarre!

If you want to try and escape the millennium celebrations in the year 2000 you could try going to China where it'll be the year 4698 according to their calendar. Alternatively, you could visit an Islamic country or remote parts of India or Asia where the year will be 1420. Actually around 3.8 billion people won't be celebrating the millennium anyway—basically all the non-Christian countries of the world. If you're looking for the safest place to be on December 31st 1999, I'd recommend the middle of a field, well away from airports, roads, cities and any form of technology and civilisation!

Incidentally, if you want to read more about contemporary apocalyptic movements, one of the few semi-serious sources towards the subject that I could recommend is the book Millennium, Messiahs And Mayhem edited by Thomas Robbins and Susan Palmer. Issue #5 of Armed With Anger is also available for \$3 from me at PO Box 487/Bradford/BD2 4YU/UK.

TOP 10 LISTS

Doug Mosurak

FUGAZI — End Hits LP and live with Shellac in Chicago • DILLINGER 4 — Midwestern Sounds... LP and live • ANTHONY BRAXTON ENSEMBLE — live • THE MONORCHID — Who Put Out The Fire? LP • SLY AND THE FAMILY STONE — There's a Riot... LP • THE PARTY OF HELICOPTERS — Abracadaver LP and live • UZEDA — live • DON CABALLERO — What Burns... 2xLP • DYNAMIC TRUTHS — 7" • THE AVENGERS — LP

Casey of Yaphet Kotto
ENCYCLOPEDIA OF AMERICAN
TRAITORS — live + 7" • SOPHIE NUN
SQUAD — CD • Big Brother video #2 •
ATOM AND HIS PACKAGE — 7" •
SAETIA — 7" • N.W.H. — Kill Whitey
(DeLuca) LP • ANOMIE — LP • ASSAY
— LP • RUINACRE/SHIT BASTARD —
split demo • moving away from
Mike Cornwall!

Dan Fontaine

YAPHET KOTTO — live • BREAD AND CIRCUITS — live • STRATEGO — Fife And Drum Corps CD • Former Members Attitude • BORN AND RAZED — live • GUITAR WOLF — live • SEEIN' RED — live • !!! — live • MONOCHROME — LP • PUBLIC ENEMY — He Got Game LP

Chuck Franco

V/A — Swedish Hardcore CD • CODE 13

— A Part Of America Died Today 7" •

AUS ROTTEN — The System Works For

Them LP • NAUSEA — Extinction LP •

DISRUPT — Unrest 7" • D.R.I. —

Dealing With It LP • CONFLICT — The

Ungovernable Force LP • DEFIANCE —

Burn 7" • CH@0S U.K — Short Sharp

Shock LP • THE POUGES — Rum,

Sodomy, And The Lash LP

Lisa Oglesby

CHARLES BRONSON — Youth Attack
LP • SUBMISSION HOLD — Waiting
For Another Monkey... LP • ASSHOLE
PARADE — Lhighve 8" • PARTY OF
HELICOPTERS — LP • THE
EXPLODER — This Sound Starts Right
Now CD • FIELDS LAY FALLOW —
One Hundred Years Of Highrises... LP and
live • MK ULTRA — live • BREAD AND
CIRCUITS — live • YAPHET KOTTO —
live • Chicken, Brodie and the guy from
Suicide Nation picking up trash

Steve Aoki

REFUSED — The Shape Of Punk To
Come • I WISH I/IMPEL — live •
TORTOISE — live • Flowers from the
Rain 'zine • BJORK — Homogenic • The
People's History Of The United States by
Howard Zinn • GRADE — Separate The
Magnets • CHISEL — Set You Free •
JEREMIN — 7" • collecting records

Adi Tejada

CATHARSIS — Samsara CD • CRADLE OF FILTH — Cruelty And The Beast • ATOM AND HIS PACKAGE — 15.4 cm record • PAIN — Midgets With Guns • Brett on Guitar • And The Ass Saw The Angle by Nick Cave • SABETH — Zwei 7" • CAP'N JAZZ — Shapin Shazz • CURE — Disintegration • BOTCH — LP

Steve Snyder

MILEMARKER — live and Non Plus
Ultra LP • Outlaw Culture by Bell Hooks •
GERRY HEMINGWAY QUARTET —
live • FORMER MEMBERS OF
ALFONSIN — live • STRATEGO — live
and Fife And Drum Corps CD •
COUNTERVAIL — live and An Empty
Hand For A Heart CD • Frame 609 'zine •
Ray Anderson, Han Bennink, Christy
Doran — Azurety CD • The Sinkyone
Wilderness • FATE — Circus Is Funny,
Not For Animals 7"

Leslie Kahan

BREAD AND CIRCUITS, SEEIN' RED, FORMER MEMBERS OF ALFONSIN, YAPHET KOTTO, SUBMISSION HOLD, HIS HERO IS GONE — awesome bands and amazing people • Contrascience #6 • JENNY PICCOLO, REVERSAL OF MAN, ASSÜCK — live • I'm Johnny And I Don't Give A Fuck #3

Kristi Fults

GRADE — 10" • BY THE GRACE OF GOD — live in Goleta • PROJECT HATE/FORMER MEMBERS OF ALFONSIN — split 12" • Goleta Fest • SEEIN' RED — live • YAPHET KOTTO — live • CAP'N JAZZ — Alphabetology CD • Goleta Lemon Crew • BREAD AND CIRCUITS — live • GOOD CLEAN FUN — Who Shares Wins 7"

Felix Havoc

TIGHT BROS. FROM WAY BACK WHEN — 7" • BONDS OF TRUST/ ACCURSED — 7" • SNIFTER — 7" • DS 13 — 7" • NASHVILLE PUSSY — LP • RUBBER CITY REBELS • AC DC TNT/POWERAGE • MURDERERS/ JERKOFFS — split • EBS — LP • Old Barn Punk Fest '98; Jim Falls, Wisconsin

Paul C. Dykman

BREAD AND CIRCUITS — live •
Positive Protest at Goleta McDonalds •
DAYS GONE — 7" • BY THE GRACE
OF GOD — live • "Jizm" scene in
Something About Mary • LAST CRIME
— CD • WORLD INFERNO
FRIENDSHIP SOCIETY — live • 99¢
Santa Cruz lemonade • ADAMANTIUM
— live • IMPEL — CD

Emmett White

SUICIDE NATION • STRATEGO — Fife
And Drum Corps CD • ULTRAVOX —
The Collection • Dawn Slaughtersun:
Crown Of The Triarchy • Michael's
American Vegetarian Diner in Berkeley •
SIMPLE MINDS — Glittering Prize •
More Than Music Collective • hospitality •
CONSTATINE SANKATHI — CD •
INEPT — Images Of Betrayal LP • PosiCrew taking over the streets of Isla Vista
7/11/98

Dylan Ostendorf

YAPHET KOTTO — live • ED MATUS'
STRUGGLE — Planes That Cast A
Gloom 10" • THE WORLD/INFERNO
FRIENDSHIP SOCIETY — live •
GIVEUNTILGONE — Whatever Works
CD e.p. • THE FAINT SOUNDS OF
SHOVELLED EARTH — CD • ELLIOTT
— U.S. Songs CD and live • GRADE —
Separate The Magnets CD • CURRENT
— discography CD • CREEPER
LAGOON — I Become Small And Go CD
• BRIAN GREEN — You Send Me 12"
single (+ unreleased "Baby It's You, Girl")

Kent McClard

BREAD AND CIRCUITS, SEEIN' RED, YAPHET KOTTO, MK-ULTRA, LOS CRUDOS, FIELDS LAY FALLOW—live • SUBMISSION HOLD—Waiting For Another Monkey... LP • summer surf and Sara's summer visit • Goleta Fest '98 • Zodiac by Neal Stephenson • and the almighty Lisa Oglesby & Leslie Kahan

was in about 5th grade when I started to become cognitive of the differences between myself and "the others." I went to a private school where I was surrounded by people with money. Me, I came from a large family with a lack thereof.

Students wore uniforms on a daily basis, but on the dress up days on every first Friday

off the month, donned in hand me down and thrift store clothes, my lower middle class status became apparent.

My early attempts at talking my

My early attempts at talking my parents into the importance of fitting in and buying me designer jeans were i m m e d i a t e l y squashed and dismissed. I must learn to accept my status and to rise above the sneers and snickers of the onlookers!

So I began to despise them, their money, and their designer jeans.

It was only natural, then, that when I first saw The Outsiders I fell in love. I saw the movie and read the book relentlessly; until I had memorized and intimately felt every last word. I felt that I could relate to the feeling of not belonging and to the hatred for the privileged, the Socs.

Of course the fact remained that I was a shy, innocent, goody two shoes whose parents wouldn't let me out after dark. And of course though I was lower middle class, I was middle class nonetheless. I was no

I deeply, strongly desired to be a greaser, to be the equivalent of what in my suburban town was considered a burn-out.

In junior high I had a friend, Kara, who had a penchant for being devious. We started sneaking smokes from her dad and hid in the park trying to perfect the art of looking cool smoking.

After 8th grade my parents gave me the option of going to the public school blocks from our house which I, of course, immediately jumped upon. I envisioned a new beginning. Surely I could fool them all into thinking I was cool—they didn't have a clue what a loser I really was. I would pretend that I too was one of the popular ones. I would make lots of friends, I would influence people. (No, sadly I had still not learned my lesson.)

Well, I quickly learned that a loser is a loser and that there was no fooling anyone. Embarrassed by my own betrayal to my "greaser" roots, I slapped myself in the face and rode my bike to the cigarette machine in the foyer of the local pizza parlor. I looked both ways to make sure no one was coming, put my quarters into the machine, pulled the trigger. I went to the park. I smoked alone.

My mind wandered to The Outsiders "Dallas lit a cigarette and handed it to Johnny. Everyone sat down to have a smoke and relax. A smoke always lessons the tension..."

I decided that smoking was a badass thing to do. I decided that it would shatter the good girl image that I desperately wanted to be rid of.

I tried to fit in with the burn-out crowd but, well, damnit, they weren't fooled either! The first time I skipped school I called in for myself and I said I was my mom (which they knew!), they in return called her. The police were waiting for me when I got home from "school."

My parents had no flue that I smoked so getting them to sign the permission slip to hang out in the smoking court at school was out of the question.

Nevertheless, regardless of all the deterrents and forces against me, I became addicted to cigarettes. A pack of Marlboro Light Menthol 100s please, looked cool. I started to wear black. I proudly grinned when people surprisingly queried, "You smoke" and then proceeded to cringe when they inevitably remarked, "You don't look seem like the kind of person who would smoke." "Screw them! What do they

know?!" I thought as I lit my cancer stick and took a deep, long drag.

When I graduated from high school and entered college, I entered a grand new era in my smoking career. No longer was I confined to the back yard and to Sherrie's car! I could smoke wherever and whenever I damn well pleased. I could smoke

in my dorm room! It wasn't long then until
I was up to one, one and a half, two packs
of cigarettes a day. Oh, and Marlboro
Light Menthol 100s, well they
weren't really cool here in Florida.
Marlboro Lights it was.

Though I had intentions, visions of grandeur of being an outgoing, charming impressive person, I was again still the same shy, awkward girl I was when I was seven.

If it weren't for smoking, I don't know that I would have ever met anyone. Being a smoker immediately granted you membership in the smoking subculture. An instant bond, a knowing sympathizing nod was exchanged when one asked if they could "bum a smoke" or if you "got a light." An illusion of acceptance. I lit a cigarette. I took a long, hard

drag. I inhaled.

Sophomore year in college, I remember thinking "Yeah right" when my best friend Jen told me she quit smoking. I just knew she would come back around. Weeks, months passed and she insisted "After you quit, you see how disgusting smoking is." I dismissed her as another traitor. I reminisced about the good old days when we sat outside in the plaza partaking in the ritualistic "after dinner smoke" when we finished our Burrito Bros. I remembered that I met Jen when she bummed a cigarette off me.

Junior year, I lived with Stacey. Together we chain smoked. I had graduated to Basic Lights. I bought cartons. For the first time, I thought that maybe smoking wasn't such a great idea after all. I recalled hearing something about it being bad for me. I tried to quit. Stacey did too. About the third time she said "I'm really quitting this time, Laura, please don't let me have a cigarette." I knew that it was only a matter of days. Surely the feeling was mutual.

I felt smoking was such an essential part of my identity that I couldn't accept myself without a cigarette in hand, or one waiting for me in a nearby vicinity.

I still felt that smoking gave others the illusion that I was cool, that I was "tuff." "Tough and tuff are two different words. Tough is the same as rough; tuff means cool, sharp—like a tuff-looking Mustang or a tuff record. In our neighborhood both are compliments." Sometimes it even gave me the illusion that I was cool; tuff

Again I was fooling no one. I graduated from college and got a job teaching. When other teachers saw me at the picnic table outside the cafeteria smoking they'd inevitably say, "You don't seem like the kind of person who would smoke." Even when some of my students discovered I smoked, they too remarked, "you don't seem like you smoke Ms. Predny, "Screw them" I thought, "what do they know!"

Twenty-three years old and I had been smoking for years. I was still wearing black. Black is what I wear on outside because black is what my lungs are on the inside. That's what Don would say. That is when I would roll my eyes and flip him a bird. Sometimes he says the dumbest things. He thinks he is funny.

I was twenty-three when I had been smoking for 8 years. I was twenty-three when in the media the serious accusations and revelations of the tobacco companies as manipulators of nicotine levels in cigarettes and therefore manipulators of the american public and cigarette smokers began to surface.

Though my curiosity was piqued, I read the headlines and beginning of the articles, but never finished them. I didn't want to believe it to be true.

One night, Don was watching television and

he called me in. He said some guy who was an

executive at one of the major tobacco companies was going to give a confessional on 20/20. I watched. I watched and I heard him confess that yes indeed the levels of nicotine were manipulated to purposefully addict people to the cigarettes. I heard him reveal other ingredients that were added to cigarettes and the knowledge to the executives of the deadly results these ingredients have on the human body. I heard him acknowledge the political pull the tobacco companies have in the american government and the resulting inability of the FDA to regulate cigarettes.

For years I had read the Surgeon General's warning that smoking may be hazardous to my health and that it may be related to lung cancer and other complications. This knowledge never really mattered to me. I knew it was bad for me but I didn't care. "I smoke 'cos I'm hoping for an early death AND I NEED TO CLING TO SOMETHING." I had even given up on quitting a few years earlier and had accepted my

After watching the episode of 20/20, however, I could not stop thinking about what the man said. I was beginning to realize that I was being screwed with. The realization that one that I have been intimately involved with for 8 years is screwing someone else behind my back. I felt used. I felt like a fool.

My head was in a whirlwind! I couldn't stop thinking about everything that I trusted, that I believed to be true; about my values, my principles; about the fact that I was being fucked.

Here I was with the opinion that major industries and corporations such as entertainment and retail were evil and that they were brainwashing and spoon feeding the majority of society into being mindless, materialistic consumers. I avoided most television, hollywood movies, radio, music, name-brand clothes and the mall because I knew that they were engaged in unethical advertising and business practices. They only care about the dollar, about greed and power. They are exploiting people and have complete disregard for them. They are destroying our society. Capitalism at work!

I began to see a problem.

Here I was with these strong opinions and ideas about major corporations and businesses, yet I was forking over \$20.00 a week, over \$1000.00 a year to one of the most corrupt, evil, powerful corporations in our society.

Wash tit because of the greed of the tobacco plantation owners that slavery came to exist on such a grossly large scale in america? Would the Atlantic slave trade have existed without the demand of the plantation owners to have cheap, eventually free labor so they could make such magnificent profits? What about advertising practices? Surely everyone knows the study that came out attesting to the fact that Joe Camel is first even to Mickey Mouse when young children were polled? Teenagers are targeted by advertising so that they are hooked at a young age. Over a billion satisfied lifetime customers!

Beautiful, sleek cosmopolitan prodels puffing on their cigarettes. Handsome, stoic virile male cooly lighting his smokes deeply, intently taking a drag. How could I live with myself and the

How could I live with myself and the realization that I was being screwed by and supporting the tobacco corporations by buying their products?

It was a couple days after watching the 20/20 that I decided I had no choice but to quit smoking cigarettes.

It took a lot of door slamming, calling Don a bastard, and the purchase of a \$200 exercise machine (which I justify uneasily by saying that it is \$2000 less I have contributed to the enemy and that I have used it regularly since I bought it) but I did it.

It has been two years this month since I have taken a drag off a cigarette. I now think it is disgusting (Jen: knowingly grins, "I told you so") and while I miss the actual act and camaraderie with fellow smokers, I find solace in the fact that I am no longer a pawn in their twisted game.

I am twenty-five years old. I am still coming to terms with the fact that I am not and never will be tuff. I am still the same shy, awkward geeky girl I was when I was seven. I take comfort in the fact that I wear black.



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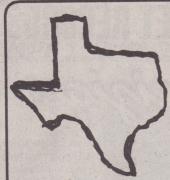
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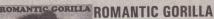
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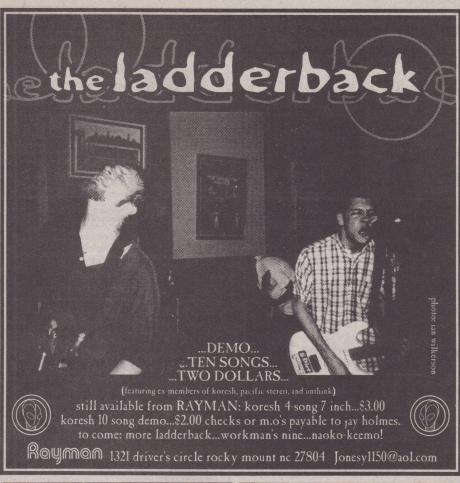
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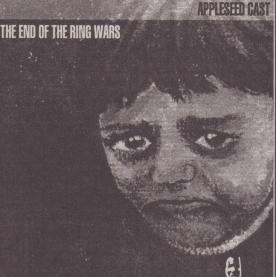
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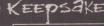
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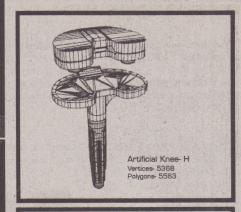
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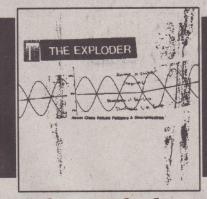


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I once was balancing on the toilet seat trying to grab some shampoo and my foot fell in the toilet and got stuck.

One day while in NYC we were getting into our car. A cop walked up and started writing out a ticket for an expired meter. As we walked to the car he took a look at us and made us empty our pockets. *funny part* As he looked in the car he saw our Born Against sticker and he called for backup because "He had a bunch of revolutionaries on his hands." Ha, ha. I'm a revolutionary.

When I was four I didn't take a crap for two weeks and my parents gave me a strong laxative. When the laxative set in, the bathrooms were occupied since my parents were having a dinner

and the 1997
HaC
Poll
results

party. I went to the couch in the living room and lifted the pillow in the corner. I then quickly released my excrement into the couch. I covered the crap up and went to bed. Later, my parents could not find the source of the wonderful odor that yours truly created. After a search the turds and liquid were discovered and needless to say my parents were pissed (no pun intended).

When I was a lot younger I had the misfortune to go to a private school for a few years, and even worse was that I was a choirboy. Anyway, it was the morning of the carol service in the church, and I was feeling really ill. I went to see the matron who, incidentally, hated children, me in particular cos my Mam had answered back to her. She told me I was ill cos I was fat. Anyway, I was feeling a bit better by mid morning, but after lunch, I was sick and in a bad state. I went to see the old bitch again, and she said, "I saw you stuffing your face, it serves you right if you were sick, now go away!" Charming. So come 6 o'clock, I went down to the church with the choir. All the village bigwigs and lots of parents were there, army generals, top businessmen, judges, etc. Anyway, the vicar invited us all to join in the "Our Father," "Our Father who art in heaven, hallowed by thy bleeeaarrggghhhh!!!!" I was sick over all the kids in front of me, all over the hymn books and the church floor. I ran outside and retched over someone's grave, only to be joined by three other kids who couldn't hold their stomachs any longer. Also we were joined by the kids in front of me who weren't too happy to be singing christmas carols when they had my regurgitated turkey, roast potatoes and brussel sprouts splattered down their backs. When I walked back through the church, the music teacher and head chorister were going ape and the service had to be postponed for 15 minutes while a bucket and cloth and disinfectant were brought out. And what did the head matron say in her defense? "He should have told me if he was feeling ill," and they believed her instead of me! I learned about bullshit justice at an early age!! I've got plenty of other great stories up my sleeve, but whenever I bump into anyone who I went to that school with, I'm always reminded of that one. A ten year old thwarting organised religion and the elite system in one swoop, yeeesss!!!

A few months ago, my friend and I were feeling stupid and bored, so we decided to play with fire. Bad choice. We had a small bottle of gasoline, a book of matches, and a large bottle of water. We walked up to this creek in the woods and dumped some gas on water and ignited it. We watched in amazement. Then my dumb ass grabbed the bottle and decided to throw some more gas on it. The flames filled the whole pit, (about the size of a hot tub) and looked like it was going to spread to the pines. I was having a nervous breakdown praying that we wouldn't start a forest fire while my friend Mike was laughing his ass off at me. Eventually the fire died down and it didn't spread. On our way back to my house he kept imitating me and making fun of me. I started to laugh too. It was a thrill, but it turned out to be funny as shit.

I was raised by goats on Pendle Hill in Lancashire. At age five I was the first child to tricycle around the globe. At age ten I founded the Anti-Thatcher League and at age fifteen I became the first SxE girl in Blackburn. Since that time I have devoted my life to liberating punks from the shackles of krishna consciousness, collecting vegan recipes and making the world a better place for people with big noses and guinea pigs. I am presently the owner of the most extensive collection of cover versions of "The Girl From Impanema" which I hope will qualify me for the Nobel Peace Prize or at least get me elected as the first President when the northwest of England becomes a republic.

A lright, so I stayed in this bed and breakfast. I had met these kids and they came over to hang out. There happened to be a couple kids from Wales staying at the B&B also. They were drunk. So they started to tell us all about Wales.

to drink at eighteen, so at sixteen they get fake IDs and begin going to clubs on the weekends. The object of the game is to pick up girls/guys and have sex. With zero commitment. If a poor Welsh "bloke" needs money, they get a rich girl pregnant and her parents pay him. My friends and I thought this was pretty fucked. Turns out, these Welsh kids were betting

on which would get with me... so we led them to believe I had a boyfriend.

The Welsh are also way homophobic. Fuck Wales.

I 've never been good at writing these kinds of things. Ah, I took my shirt off to show these kids my Morbid Angel tattoo, and my skin had for some reason decided to rash. So I'm kind of embarrassed, but then this old lady walks up and starts poking at me and prodding me... kind of weird. So I'm standing there, trying to find humor in it all, and my crush walked up. I don't know, when I'm standing in the middle of Tompkins Square, NYC... it's odd.

Once I was on the phone with my friend and I was walking backwards. I tripped over the open dishwasher and fell on my ass right onto a fork. It lodged itself in my ass cheek and then I bled profusely from four distinct prong holes in my ass.

My dad uses Viagra.

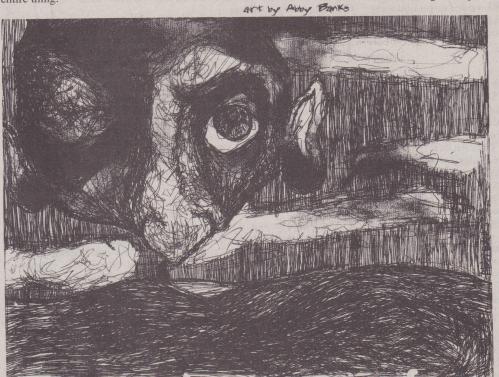
ne day last winter, I came home for my friend's birthday. We went to his buddy's sister's place to have a party. She ended up living in a triple-trailer (3 hooked together—east wing, west wing) in backwoods West Virginia, an hour and a half from my house in Pittsburgh. We went down dirt roads in 6" of snow to get there. Her boyfriend talked like Macho Man Randy Savage and was always getting excited and waving his hands around. I think he was on coke. These people made the people in Gummo look like. high class. No shit. Then the "life of the party," Jake, showed up. His skin looked like chewed-up shoe leather. He was the dirtiest person I've ever seen. On top of that, he couldn't really talk. I could only make out a few sentences, one a vague comment about my septum ring and the other, "I smoked more drugs than you ever seen in your life." I was in shock the whole night. Finally, my friends and I were like, "Let's get the fuck outta here!" We asked one toothless hick how to leave. His reply, "Heh heh. Should I send em to New York or Baltimore?" At that point I feared for my life. Finally this girl gave us directions. She actually asked us how to spell "down" and "bottom." As scary as it was, the experience was worth the road trip.

once saw a man with a bull ring piercing—through his ass!!!

When I was in Canada once, I went into a bathroom with one of my friends. Inside was an old man with his head entirely inside one of the sinks, with the water spurting out of the faucet at full force onto his white head. When he realized we were there, he jumped back and screamed at us. My friend ran into one of the stalls and burst into laughter; I could barely suppress my own urge to laugh. The old man, his head and the entire top of his shirt drenched with water, then proceeded to run and ram his head full-force into one of the paper towel dispensers. He then walked calmly out of the bathroom, and I and my friend were not able to stop laughing for at least ten minutes. I don't know if this will make you laugh, but I thought it was at least extremely unusual.

I went to prom... with a mod (that to me is funny in itself). Actually it was no surprise that they would play a bunch of crap—R&B of the 90's, etc. So the first thing we did was to head over to the DJ table to request some soul circa 1969 like Marvin Gaye. The lad said "...let me see what I can dig through." Ha! What have the kids of my generation become? Is it not interesting how good music is never easily accessible? Instead we get bombarded with Spice Girls on the radio. Oh, it was at prom that I learned that this horrible cheesy song that was playing was by Chumbawamba, not Hanson. The night continued to be a joke, we went home and watched Indiana Jones: The Last Crusade.

Some friends and I slept on the beach one night after getting locked out of our friend's house and I guess the first thing I said when I woke up was "Hey y'all, wanna see my dick?" in a really thick southern accent. Then I guess I just went right back to sleep with no recollection of the entire thing.



I have (had) a crazy "punk rock" roommate that was always getting into trouble. He's really good with computers and made counterfeit money. He tried using this money, and got caught. Our friend, that was with him when he got caught, called and said he didn't know where Chris had been taken to. All of the sudden Chris walks in with two scary guys. They flashed their badges and explained that they were the Secret Service, Agent Kelly and Agent Ken. Well, they searched our place—confiscated both our computers—and tried to guilt-trip us into saying something. I knew Chris could get into a lot of trouble—so I lied for him—and I knew they wouldn't find any evidence. While spending time with the Secret Service that night I began to make horrible jokes. My name is Kelly, so I said "Hey Agent Kelly, if we got married I'd be Kelly Kelly!" All Agent Kelly said was "that's not funny." Everything that you've ever thought about government agencies is true. My friend Chris was cleared eventually. The whole situation seems funny to me...

was playing Donkey Kong in 7-11 after a baseball game across town. I had to go to the bathroom but the employee wouldn't let me use the bathroom. I was in the middle of a really well played game when suddenly I had en extreme need to urinate. I kept playing and tried to hold it in. Suddenly I felt a rush of warm urine running down my leg. I kept playing. I was doing great! There was now a puddle of urine on the ground, and the guy next to me playing Centipede finally noticed that I had urinated on the floor. He was alternately looking at the puddle on the floor, looking at me, and trying to finish his game. He must have been doing really good as well. I finally got embarrassed and grabbed my quarters off of the top rack of the screen and split. I had to ride three or four miles to get home. My bike seat smelled of urine for weeks.

When I was five or six years old, I was fascinated by staplers. Actually, metal fasteners of any kind, but staples and staplers especially. Those things just seemed way cool to me, I don't know why. I'd while away hours stapling paper products and such. I delighted in stapling together pages in books and magazines. I'd create long paper chains using my ma's coupons. I'd riddle envelopes with so many staples they couldn't bend. One evening, in my sister's room, I was happily stapling something when I got to thinking: Why limit myself to stapling papery things? Why not try stapling something else? I looked around for something distinctly un-papery to staple and found myself staring at my thumb. Now, I was old enough to know that there was something dangerous about stapling a body part, but I wasn't old enough for the hint of danger to have much effect on my behaviour. So I tried to staple my thumb. It was difficult, since I wasn't used to operating a stapler with only one hand. I'm right-handed, so I tried stapling my left thumb. To what? Nothing in particular. I just wanted to see if I could get a staple in there. You know, human flesh is pretty yielding.

So I succeeded. It hurt. I stared at the staple deeply embedded in one of my primary digits. A few seconds passed. I screamed. I ran into the hall and down the stairs and into the living room where my ma and pa were sitting. I bawled and waved around my stapled thumb. I can't remember what I said. For some reason, my parents looked sort of... bemused. My father said something in Chinese, but I wasn't really paying attention. I was bewildered that my parents weren't bawling along with me and rushing to my aid. There was a fucken staple jammed into my left thumb! This was the first time they had ever done nothing to help when I was injured. I ran out of the living room and up the stairs and into the washroom. I stuck my thumb under the tap and gingerly pulled the staple out. It didn't hurt as much as the actual stapling. As with most puncture wounds, there wasn't as much blood as you would think. I dabbed my thumb with this non-stinging antiseptic that we had. It left red stains. Even though I didn't really need a bandaid, I got the biggest one I could find and swaddled my thumb. I began to feel really dumb. This was a new sensation for me, and it gave me much to reflect on. I went to go play with my legos, but my bandaged thumb made manipulating the bricks a real pain in the ass. My parents never showed any concern about my thumb. In fact, they never mentioned

anything about the incident. In retrospect, this whole thing was a real learning experience for me, almost a rite of passage. I did something stupid. I suffered the consequences. And I had to take care of the results by myself.

Every year on the fourth of July I videotape my friend Brendyn attach cardboard boxes to his arms and light them on fire and run through the town. We like to call it the wings of fire. Other than that, I'm pretty normal.

I went out with a girl who had a tattoo of vampire bites on her left boob!!! I went out with her for about two and a half years. OK... try to say "panties" without laughing... now try to say "boner" without laughing... can't do it, can you?

'm going to SFSU next year and I am moving, with my parents, back Into the house I grew up in. Since I've lived there last it got trashed by tenants and became a crack manufacturing plant for a while. Well, I'll just tell you about it. The storage in the garage was raided and all my baby pictures were stolen. Tenants stopped paying the trash bill and started dumping it on the front yard. No, you can't understand, the circumference of the house has a two foot layer of trash. People still try and dump their garbage there as they drive by. They nailed off the kitchen from the rest of the house, ripped out the appliances, and filled it with trash. There is a huge bullethole in the ceiling of my parents bedroom. They cut a tombstone shaped door going from the living room to my old bedroom. There is a drawing, a nice drawing, of the Tasmanian devil holding a wrench saying, "Me... hate... \$@?!!... cars." with an exploding can behind him. The drawing is signed by Sue Carter '92. Since then somebody drew a huge ball-point pen cock on him with an arrow to the words "Sue Carter sucks dick." mom and I have found all these diapers. They turn into jelly when they decompose. She put together a working toilet out of the seven that were in the yard. My friend Adam found a douche device. Used, of course. And last but not least, on the front door in big red spray paint reads the words "No TReSPasSInG." I will be having shows there next year and summer. Hope to see you there.

My friend made out with this sixteen year old girl and found out she was a thirteen year old boy.

Once when I was pretty young out at our cottage my dad went out to the outhouse and inside it there was pee everywhere: on the walls, on the floor, etc. So he came back to the cottage and asked what had happened and I said, "Oh, there was a spider in there and I wanted to get him away but I didn't wanna smoosh him so I tried to hit him with pee and then he just moved so I still had to shoot at him and it took a while before he finally left." Sorry, actually that wasn't very funny.

hate this fucking job," I thought to myself as I swept up the cigarette butts and beer bottles from the dance floor. "Don't look so happy," said the 6 1/2 foot (with heels) drag queen sarcastically. "What's your name." "Scott," I replied. "Oh, Charlie, I've been checking you out all night!" said my diva. I panicked "Oh, yeah, huh," I said as I smiled and calmly walked away. FAST FORWARD TO THE END OF THE NIGHT: "I'd better check those damn toilets to make sure they're not all clogged up," I thought. I had no idea what was about to happen as I walked into what I thought was an unoccupied women's bathroom. There she stood, along with two of her friends, my drag queen beauty, my "chick with a dick." But I had a job to do. "What are you doin' in here, Charlie?" "Checking the toilet for clogs." "You better be careful in here with three women Charlie," she said as she back me into a corner, putting herself between me and the door, shoving her implants in my face. "Now what are you really doin' in here Charlie?" "Uh, uh..." I sputtered as she continued to corner me in and I, armed with only a toilet plunger, was about to be worked over. Just then her friend opened the door to leave the bathroom. "SHUT THAT FUCKIN' DOOR, COME HERE CHARLIE!!" she yelled as I pushed my way past her and sprinted out of the bathroom door.

ne day I was sitting in school in my fourth period class and my penis got sucked back into my liver. I was startled and I didn't know what to do so I stopped, dropped and rolled because I had an acid flashback. I couldn't stop farting because I was infested with microscopic sand bugs which repeatedly sodomized me. I eventually died but I couldn't stop laughing at this lady next to me vomiting on a six foot tall blind penis. I laughed so hard my penis shot back out of my body, across the room into a hispanic lady with a flame throwing vaginal passage. It knocked her over and killed her, so I vivisected her.

live in Memphis and when I went to the local record store I bought this issue of *HeartattaCk* specifically for the 1998 poll. When I got around to filling it out I noticed that someone at the record store voted for me. Deathreat was voted best band, best record, etc. I certainly didn't vote for them. Come to find out about 5 other issues 1998 polls had already been filled out with Deathreat voted as best band, etc. and the 'zines were still on sale. As a result I had to rip this 1998 poll out of someone else's 'zine I found on the bathroom floor.

hese kids from California stayed at my house and decided they would jump off my roof into the lake in my backyard (Erie). They then climbed onto my neighbors roof... broke off their gutters—which wasn't good. You Californians are crazy.

This is more of an amazing story that is humorous in hindsight. While on a roadtrip, my Volkswagon van got hit by a train while we were driving at 100 km/hr across the Canadian prairies. I swerved around the train (I saw it only at the last second due to the dense fog) and it only clipped the rear corner of our vehicle. It miraculously only damaged the very, very corner of the van, narrowly missing the engine and gas tank. My friends who were in the back sleeping woke up and thought we had been hit by an aeroplane. The train stopped (it took it a mile to do so because it was moving very fast and was very long) and the cops came and all that. I only remember how immense the front of the train looked from only feet away as it sped towards our little van. I saw death that night. Pretty brutal, eh? True story, I still have the van and it is as good as new!

Well, a few years back my band embarked on a two week tour of the pacific northwest. The first stop on our itinerary was beautiful Bakersfield, CA. As it turns out, the kid who was promoting our Seattle show was in attendance along with his mother. We played a somewhat drunken, naked set that evening. After we played we were met by these fine folks outside our van. They were totally furious. It seems we're amidst the straight edge family Robinson. After lecturing us for a half hour they kicked us off "their" show. Bye bye Seattle. The really sick thing is I think they were Christians. Oh well, same difference.

I was racing a friend on bikes down a main road and my dad was following. I got a good lead on him and closed my eyes for a few seconds, then... WHAM!!! I rode right into a stop sign, fell forward in to the handlebars, right into my package! My dad caught up to me, and when I wouldn't stop crying, I told him where it hurt so he put his hand there. Immediately the police pull up thinking he's some kind of perv getting it with little boys. We got everything straightened out and went home. I put ice on my unit, and for a few days I was the smallest person with the hugest nuts!

One night I dreamt of nothing but urination—
I envisioned myself pissing. I felt as if I was pissing, and yet every time I woke up, I was dry. Right before I woke up for good, I had a very vivid dream about urination. I woke up only to find myself dry yet again. Upon breathing a sigh of relief, I pissed all over myself fully awake...

When I took my social studies final. I finished an hour and a half early so I decided to take a nap. When I woke up, everyone was looking and laughing at me. I asked this girl what happened and she said it was because I let out the loudest, longest fart ever right in the middle of the final. It was awesome.

When I was about ten or so, I was really into role-playing games. Anyway, one of the characters in this game was the Courtesan, who was described as "one who entertains people and makes their lives better." So the next time my parents asked what I wanted to be when I grew up, I of course told them I wanted to be a Courtesan. I couldn't figure out why they were laughing so hard until they told me that a Courtesan was a prostitute.

Just the other night my boyfriend and I were eating at the Spaghetti Warehouse. While we were waiting for a table we saw a "Harley Family." All the members were kickin' it in Harley Davidson gear; even their little baby. Everyone except the dad—had a shirt that said "I'm here about the blowjob." It's not much, but I thought it was funny.

ACT by John Majour

There was a girl I had a crush on in fourth grade named Pam Lester; however, I was always too shy to talk to her. One day I was watching MTV and saw a video with Billy Idol and he had all these women hanging all over him. Being an impressionable young lad, the next day I went to school acting like the main man himself—Billy. First class went smooth, but second class was music class, so it was the perfect time to make my move on Pam. I sat next to her with lip all up and head bopping to and fro. Lo and behold we started to talk. I told a few jokes in Billy talk and she laughed her ass off. Finally after playing the recorder and shooting the shit all period long, I thought I had something going here... then she turned to me and said, "I've been meaning to ask you all day long... what happened to your lip?" Humiliated once again, I became a social misfit and started listening to Minor Threat... the rest is history.

couple years back some friends and I were driving home, north, from San Diego after they had played a show. It was pretty late at night, but we ran into some traffic around LA on the 5 freeway. Their crappy van decided to stall out right in the middle of bumper to bumper traffic, but we managed to push it down a nearby offramp. Needless to say, we wound up in a dark, deserted residential neighborhood and the van would not start. We couldn't find anywhere to go for help and no one would stop, when this middle aged lady does. Mind you, it's nighttime, it's really dark, and we're a van full of young punk looking kids. So she stops and gives our van a jump. Everything is fine, right, we just go on our way, thank you very much, ma'am? Not quite. Before we go, she won't let us leave until we all stand around the hood of the van, say a prayer, and bless the van. What the fuck? A couple of us, including me, were still sitting in the back of the van. When we hear her start talking about Jesus and stuff, we hide behind the seats. She realizes there's still one or two more of us in the van, and she won't start the prayer until we all come out. Reluctantly, we all eventually get out of the van, put our hands on the hood while she recites some prayer and blesses the van. At this point we're all trying very hard to restrain ourselves from breaking into hysterics. This was one of the most bizarre things I've ever experienced, you really had to be there. The weird thing about it is we were all really weirded out because of how religious she was, but she probably would never have stopped if she weren't so devout. It was because of her faith, and that she loved Jesus and all that shit, that she even stopped to help us. And as an end note, the van ran fine the whole rest of the trip home.

have this cat. His name is Ferris. We love him so much that all we do is I talk about Ferris and all the crazy stuff he does or should do. In fact, we want to start a band that does nothing but sing about Ferris and at shows we'll have "meet Ferris time" and all of you can see how cool, but neurotic, our cat is. Anyway, for some reason Ferris loves plastic bags. You know, the kind that you get at the grocery store. So whenever we leave these bags laying around you'll hear Ferris fucking around with them and when you go to make him stop his head or body will be stuck in the handle of the bag and he is going crazy to get out. This can be amusing but it can also be scary. For instance, the other night he did this and when I tried to get him loose he got scared and started darting down the stairs. But remember, his body is stuck through the handle and his hind legs are inside the bag! You can only imagine my horror when Ferris began to tumble down the stairs and I started yelling "Ferris, Ferris!" You see, without Ferris around I can't start this band and we wouldn't have any meaningless stuff to talk about for a while. Anyway, to my relief Ferris made it down the stairs okay and I got him out of the bag. But I am smarter now and want you all to know that plastic bags, Ferris (or any cat for that matter), and stairs don't mix.

I was tripping on acid and spray painting on walls with friends one night and when I reached down to grab the cap, I grabbed a pile of human shit instead. I spent the next 5 minutes (15 on acid) wiping my hand off in the dirt. Thankfully all of my senses were working overtime so I could truly appreciate how rank my hand smelled. I rode my bike home in terror and jumped in bed, where I spent the rest of the trip staring at the ceiling.

I met the bass player of heavy metal supergroup Great White on an airplane. He looked through my sketchbook of drawings and ended up buying some of my artwork a couple of months later. He told me how he used to get his hair really big with a combination of products, and also how he would starve himself to maintain that "glam rock" look. Now, not only is he a fan of my art, but he is my link to the heavy metal world.

The fact that I can't come up with anything is so funny it's sad.

One time last summer me and some friends were hanging out by this river, doing nothing loud, violent, or illegal, when all the sudden some man and his wife drove by and yelled at us, calling us rude names like punks, scum, and trash. This really pissed me off, pissed me off so bad I chased their car. And kicked it. A large man jumped from the moving vehicle and told me he was going to kick my ass, not realizing that he left his car in drive and running. So his car kept on rolling down the road. His wife then jumped out of the moving car just before it plunged into the river. I pissed my pants as we ran!

When I was in senior year of high school, we (the senior class) had to gather for a big, outside group picture. I stuck up both middle fingers when they were taking it, and somebody saw me. A teacher confronted me and I said "Those people are all embarrassing to me, to be associated with them," and she yelled at me. I got suspended for three days, the principal called my mother and she laughed at him over the phone, and the picture appeared in the paper with my offending middle fingers strategically blacked out. Yippee. Punk fucken rock, right?

We were driving to the Detroit fest from Rhode Island (13 hours straight) and had just gotten into Michigan at 10am and we were trying to find a decent motel to check into and sleep in for a couple of hours. I was following the car in front of us and they made an illegal left hand turn so I did as well, and ended up getting pulled over. To make a long story short, the cop had our car searched and took all out IDs to run a check. But we could just never take him seriously because he was a 30 year old man who kept on saying things like (insert stupid accent) "I don't mean to be a pecker, and I don't mean to bone you guys, but I'm going to have to have the dog sniff you." We all had to restrain our laughter so much, but he ended up letting us go. Honorable Mention: getting suspended for breakdancing the high school cafeteria!

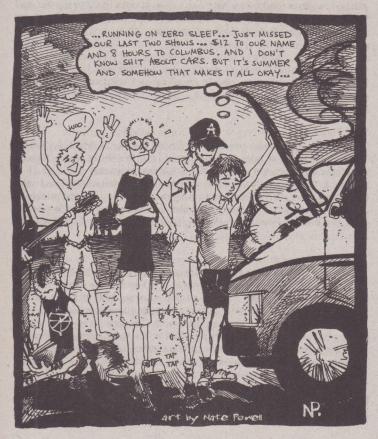
In the summer of '94 I had no job, no money, and no steady place to live. I knew Chaos UK would be playing nearby Philadelphia and I wanted to go very badly. A kid I barely knew told me that the local Grocer-Ease had a Tornado Relief coin collection jar that was supposedly bogus. He said the police put it there to raise funds for their picnic, and his friend, who was employed there, said he couldn't wait until someone stole it. So, I tried to steal it, and got caught and arrested. Bootlegs of the security video circulate to this day.

My sister tells me that once when I was really young (still in diapers), I shit green poop from eating too many pickles. What can I say? I liked pickles!

I'm not sure if this will make you laugh, but this is the funniest thing that's ever happened to me: In 7th grade I got a bathroom pass out of Study Hall. As I neared the bathroom, I smelled a really bad shit smell. When I got into the bathroom, I looked in the stall and someone had attempted to write "EAT SHIT" on the wall WITH THEIR OWN SHIT!!! Except their "pencil" ran out and it said "EAT SHI" and I fell on the floor and started laughing as hard as I (to this day) could. You know, the kind of laugh where you can't breathe cuz you're choking on your own tears. Oh my god, that story will forever remain in my mind and heart. The culprit was never found. To this day I wonder if he used his poop or what was in the toilet when he got there, and if he used his bare hands or a napkin. Wow.

When I was little I used to hang out at this bar with my dad. While he was drinking I would look for change on the floor. Well, one day we were on our way into this bar and this red-headed hippie guy in a VW bus came very close to running us over. He was pretty obviously driving drunk. So we went into the bar, still trying to catch out breath, and we said "this crazy red-headed hippie in a VW bus almost killed us!" and the bartender said, "That was Willie Nelson!" The Moral: tax evasion is cool, but even tax-evading hippies are not to be trusted.

I was on a road trip with a friend and he was talking about how hungry he was. As he said this a huge truck of apples drove by, so I told him to stick his head out the window (because I was driving) and he did... an apple came out of the back and landed in his mouth! True story!



K, so there's this gay female couple I know, "Sarah" and "Amy," who've been steady for a year and a half. Well, two years ago in Vancouver I was throwing an Xmas bash at my crib, everyone getting drunk n' having a ball, when in comes a teary-eyed and very upset Sarah. We all asked what was wrong, but she refused to talk about it. After a 12 pack she opened up and announced that she and Amy were finished. Shocked, we all inquired how and why? We all thought they were soulmates for life. But she again refused to say. A six-pack later and after much coaxing, she finally blurted out, "AWRIGHT, YA REALLY WANNA KNOW? She dumped me for WEIRD AL, OK!!" Total silence. My roommate Sean sez, "You don't mean..." "YES, WEIRD AL YANKOVIC!" she replies. Disbelief fills the room. "Oh, and that's not the worst of it!" yells Sarah. "For the past three days ever since he played in town and she took of with him, on tour, all she's been doing is calling me up and antagonizing me, saying: 'Hey Sarah, guess were I'm at? San Diego. And guess what? I did Weird Al again!" There was stunned silence for about ten seconds, followed by a huge burst of maniacal laughter. Enraged, Sarah yells "What the fuck is so goddamned funny?!!" I stopped and explained, "We're sorry for laughing, but you have to admit that it's pretty hilarious that the phrase 'I did Weird Al again' would escape the lips of any human being," which she saw the humor of and began laughing herself. And to this day I can never look at Mr. Yankovic in the same innocent light again...

When I was a little girl my mom caught me pooping in my dad's underwear drawer. I think that's funny!!

Me and two friends were on a looting rampage for a month or so. On one specific day, we stole guitar equipment, clothes, hair dyes, pretty much anything we wanted and could get our hands on. By early evening we had gathered \$2000 plus in merchandise and started getting hungry. We went to the grocery store (Whole Foods) for some munchies. We got 10 candy bars and a thing of rice from the deli. We pocketed everything and walked out. Needless to say we got caught, and we were sent to jail. The total of the food was \$15. The next day out of jail we went to our car and went home with our thousands in merchandise. It was quite ironic.

When I was a small baby my family went to the World Fair and my sister was watching me while my parents went somewhere. She started to get scared and started to run with my carriage thing in hand and she tripped. I fell face first on the floor and still didn't wake up. My sister was screaming that she killed me and people started freaking out. The ambulance came and all sorts of that stuff but then I woke up. She felt real stupid. Sorry, that's not funny. Fuck you.

I wear platform shoes sometimes and last week I went to a coffee shop to study. I opened the door that wasn't on a hinge, so I slammed the door against the wall while walking in and there was a step that I missed so not only did I slam the door against the wall but because of not having the door's support and not looking at the step up I fell into the coffee shop. It was horribly hilarious and very embarrassing. I was told if I can't handle big shoes I shouldn't wear them... this was by a customer.

On the first day of our tour, our van blew up less than an hour away from our house.

When I went to England this summer with Ruthie and Shannon we were on the beach in Peter's hometown of Felixstowe having a picnic. We ate bread and drank wine... it was all very "romantic" because that's what Ruthie likes. When we were leaving some man in glasses walks up to us and says, "Excuse me, would you take a picture of me in my shorts?" He was wearing slacks. We were a little tipsy, and started laughing. Shannon said, "yes," and we looked at him because he was still wearing slacks. So, finally, after we stared at him for a while he went over about 10 yards away and put a towel over himself while he changed. He didn't succeed at covering himself very well and we saw everything we needed to. He changed into lavender speedos... and we took his picture with 2 of us beside him. Then he changed outta his speedos and we ran away. But as we walked away we saw him go up to another group of girls and say in his deep East British accent "S'cuse me, would you take a picture of me in my shorts?"

One time my friend and I were on the way to another friends house when his car caught on fire. We ran to a nearby store but they didn't speak english. They thought we were crazy until they saw the car.

was a senior in high school. Me and my best friend, Brad Bowlin, had just been out in his old dilapidated brown car. The odometer had recently rolled over, so it was back around 600 miles. We pulled into his parking space at his Dad's house and he happened to notice that the odometer read 666 miles. We both started to laugh. Very cool. But then we both noticed smoke coming from under the hood, and so we got out to check it out. Most likely the radiator had over heated. After all the car was a piece of shit. He popped the hood and we opened it up. The engine was on fire. He ran in the house to call the fire department and I ran to turn on the hose. I squirted the car a bit, but then got scared that it was going to blow, so we hid by the side of the house. The fire engines showed up and put out the fire, but the car was completely totaled.

One time, while I was working, I got stuck in the elevator. After about 3 hours I started singing to myself old punk rock songs that I listened to when I was younger. It took 5 hours before I got out. Well, it turned out that the place had a camera in the elevator and they watched me sing dumbass songs. Very embarrassing.

One time, in 6th grade, I had a crush on this girl, Cindy. I was a pretty messed up kid, you know, and this one night, Tony, Josh, Cindy and I were walking along highway 101, which went through our town. We passed this phone booth, me bringing up the rear of the pack, enamored and afraid and crushed out. Not knowing what else to do, I kicked on the bottom pane of the phone booth, scooped up a mouthful of glass. I was spitting out wads of blood and slivers of glass for quite a while. Anyway, they all looked at me. I shrugged, spit some blood out, and we kept walking, me bringing up the rear again. The next day Tony said, "You know, Cindy though you were pretty cute until you ate that glass and got all weird last night." Figures.

I was living with friends in Indianapolis in '94 and it was super hot out one summer morning, so I was laying in bed in my boxers. Some girls came over to visit my roommate. They had never met me, so they asked if they could go in my room and look at me. They all came out laughing and pulled my roommate in my room and everyone laughed at me for a few minutes, as a raging boner poked through my boxer window. I never woke up, but learned of this a couple hours later. I fortunately met the girls that night at a show. Funny? You decide. I think so.

I lived in Japan as an exchange student. Another exchange student (Nicole) and I would take "temple trips" after school to Sinoke (because we weren't allowed to) and we would walk up this temple and onto a side path that overlooked the temple below. Well, one day I really had to pee and there were no bathrooms around. So I told Nicole to watch out for people while I squatted a little off the path to piss. As I was peeing I called out to remind her to deep watch. She turns around and said, "Oh my god, there's a man right there." An old man was walking up the path toward me. So I pulled up my pants really fast, but I was still peeing. I pissed down my leg and completely wet myself. Then the old man (who didn't see me taking a piss) stood and talked to us for 5 minutes while I had a completely wet crotch, and a red face.

used to be a wearer of big pants. I don't anymore. They fell off while I was walking down the main staircase of my school. Now they are snug.

've been threatened with physical violence by at least two well known celebrities. Way back in 1983, I went to a mid-south federation wrestling event in Kentucky. Back then, Randy "Macho Man" Savage was a bad guy and a nobody. I taunted him for a while (this was in a deserted arena before the matches, not a "show" during the match) and he threw a cup of ice at me and threatened to kick my ass. I laughed and ran. I was barely 13, then, in 1988, when I was similarly threatened by metalhead Dave Mustaine, of the ultra-lame Megadeth. I live in Germany, and my friends and I went to a big thrash fest that only cost about 3 dollars to get into. We met the guys in Testament and they were pretty cool. Our main goal, however, was to fuck with Megadeth. We were caught up in crossover and thrash and knew enough to know that "The Mechanix," by Megadeth, was a Metallica song that Metallica still played, but as "The 4 Horsemen." About 12 of us got up front during Megadeth's set and screamed the Metallica lyrics to his song. He got so mad that he broke his bullet belt thing and spent 5 minutes throwing bullets at us. We threw them back and he stormed off stage. Mission accomplished.

Once I was having sex in my room at my parents house and when the condom came off it went into the trash where my nephew (who was four at the time) picked it out and used it to put his pennies in.

Last summer I was a roadie for a band that toured from SoCal to Portland, OR and we slept in or around the van at night and one night in the Central Valley at a rest stop I decided to sleep on a picnic table in the middle of some grass. I was awakened in the middle of the night by sprinklers going off all over me so I tried to run away without getting out of my sleeping bag since it was so cold. I ended up falling in the mud and spending the rest of the night shivering in my cold, wet, muddy sleeping bag in the parking lot next to the van until morning when I used the hand dryers in the rest stop bathroom to dry out my sleeping bag which took 20 minutes.

I started hanging out with my first punk friend in grade 7. I had a crush on him from the very start. I liked him for 2 years, but didn't say anything for fear of fucking up our friendship. In grade 9 one night when we were hanging out in his room he kissed me. The butterflies in my stomach turned into teradactals and I barfed all over his floor. He looked at the bart, then back at me, and said, "Don't worry, it's a StainMaster" and kept kissing me. Awww. Punk love. How sweet.

I was getting a blowjob from my ex-boyfriend and I blew my load in his mouth. After I made an unnecessary comment, he started laughing and the cum came out of his nose.

Once, in first or second grade, this kid, Tony Lupone, at a school assembly, ran out in front of everyone and started to moon us. The he started shitting. It was pretty embarrassing and he ran out of the gym crying, holding his shit in his hands. It was kind of interesting because, I mean, you never really see what a shit actually looks like coming out, so I think the whole school learned something useful that day. Tony Lupone eventually ended up in a juvenile delinquency school, and then jail.

When I was six I found a garter snake that had been hit by a car and rushed into my apartment building and frantically buzzed the superintendent to call an ambulance.

Went home to visit my folks for Xmas (who just got divorced). My dad bought me an eye exam for Xmas. I went, got fitted for glasses. The optometrist (woman) was hitting on me. We flirted and I "kinda" asked her out? But not really... She kinda got weird and said "Oh... I'm spending the evening with my daughter." I was embarrassed and later apologized to my father because they were his friends. We laughed about it, but then he said, "It's no big deal, she didn't think you were asking her out. But just so ya know... she's my girlfriend." It kinda weirded me out!

I was in junior high school and that year our intramural basketball team had made it into the championships, which was in the school's indoor basketball court. There were a hundred or so people watching; most of them being family and friends of the various kids playing in the championship game that year. I was having a good game and had been playing for most of the evening. In the last quarter we were having a conference with the coach when I looked down at my leg only to realize that I had a brown streak of dried diarrhea running all the way down my leg into my shoe. I had been having diarrhea that day and it must have dried on my leg last time I was on the crapper. Not knowing what to do I began licking my fingers and scrubbing off the dried shit. I don't know if anyone ever figured out that I was playing with a streak of diarrhea on my leg or not. Hmmm... good.

or much of '97 I took prescription drugs that made me impotent.

— Aaron, *Probe* 'zine

I was an extra in the play <u>Grease</u> at my high school. During a practice for a rumble scene, I pretended to get punched in the face and fell purposefully on the ground. I accidentally hit my temple against the carpeting and got a concussion. I guess I meandered around for three hours asking the same questions over and over again before my friends finally figured out I wasn't joking around and took me to the hospital. I don't remember anything until about four hours after hitting my head.

One time I was hanging out by the record store and one of the employees was talking to this girl about punk rock like he was an encyclopedia or Reverend Norb or something, and later it turned out the girl was Penelope Houston. That was pretty funny.

y family moved to Ft. Wainwright, Alaska when I was six. We lived I there for 2 1/2 years. During this time, I made good friends with Andy Tickner and Pat Staggs. The three of us had quite an adventurous ime during the summers in Alaska when the days (amount of light) exceeded hours or more. We spent a lot of time searching for things to do and, of burse, there was never anything to do on a small army base in the middle f nowhere. I remember wandering around in the woods just behind where we lived, with a whole troop of kids (5-8 kids). We came upon the local public gardens and for some strange reason we decided to start stomping on all the vegetables, generally destroying the place. Of course, within minutes an old man came upon us and told us to stop and, like little kids (army brats), we fled the scene, laughing probably. Laughing until we realized that one of the kids didn't run and ended up telling on all of us, giving our last names to this man who called our parents and instilled a great fear in all of us. The next day, my father and I went down to the police station where I confessed through a river of tears, and for years after that they had convinced me to "behave" because I now had a "record," at

THE 1997 POLL RESULTS

Do You Masturbate? Yes—90% • No—10%

How Often?

Female—19% • Male—81%

Homosexual—.5% • Heterosexual—86% • Bisexual—13% • Asexual—.5%

How Old Are You? 15 And Under—1% • 16-17—11% • 18-19—31% • 20-22—34% • 23-27—21% • 28-29—1% • 30 And Over—1%

How Long Have You Been Into Punk? 1-2 Years—6% • 3-4 Years—22% • 5-6 Years—28% • 7-8 Years—19% • 9-10 Years—13% • 11-12 Years—9% • 13-14 Years—9% • 15 Or More Years—3% Are You Straight Edge?
Yes—35% • No—44% •
Drug Free, But Not sXe—21%

Were You Straight Edge At Some Point? Yes -- 62% • No-38%

Are You Vegetarian—39% • Vegan—38% • Camivore—23%

Are You A Virgin?
Yes—23.9% • No—76% • Born Again
Virgin—1%

Do You Like Sex? Yes 85% • No 8% • Don't Know 7% Rarely—13% • 4-5 Times A Week—11% • 2-3 Times A Week—29% • Once A Week—7% • 2-3 Times A Day—9% • Daily—17% • Frequently—14%

Do You Want To Get Married? Yes—57% • No—43%

Do You Want To Have Kids? Yes—61% • No—39%

Would You Make A Good Parent? Yes—78% • No—22%

> Do You Vote? Yes—47% • No—53%

Are You Politically Active?
Yes -54% • No-46%

How Are You Politically Active? Protests, Lifestyle, Food Not Bombs, Pass Out Info/Do A 'Zine, Vote, Band...

Do You Like Your Parents?
Yes—77% • No—11% • Sometimes—6%
• One Of them—6%

Have You Ever Done A 'Zine? Yes—55% • No—45%

Have You Ever Been In A Band? Yes—76% • No—24%

> Do You Have Tattoos? Yes—42% • No—58%

Do You Have Piercings? Yes—38% • No—62%

What Is Your Favorite Book?
Catcher In The Rye, 1984, Lord Of The Rings, On The Road, Cat's Cradle, Breakfast Of Champions, People's History Of The United States, Diet For A New America, Watership Down, Microserfs, Ishmael, 100 Years Of Solitude...

How Many Books Do You Read A Year? 1-3—13% • 4-6—19% • 7-10—15% • 11-13—10% • 14-17—7% • 18-19—7% • 20-29—14% • 30-49—8% • 50+—7%

> Do You Own A Computer? Yes—57% • No—43%





photo by Canada's best photographer: Shawn Scallen

Do You Own A Bicycle? Yes—69% • No—31%

Do You Watch
Television?
Yes—75% • No—25%

What Is Your Favorite
Television Show?
The Simpsons, The XFiles, South Park,
Seinfeld, Monday
Night Raw, Beverly
Hills 90210,
Dawson's Creek,
Buffy The Vampire
Slayer, Ally McBeal,
Star Trek, Jerry
Springer, NYPD
Blues....

What Is Your All
Time Favorite
Zine?
HeartanaCk

Comerbus,

Maximum Rock n'roll, Speciacle, Monkeybite, Profance Existence. Hardware, Anti-Matter, Muddle, No Answers, Inside Front, Indecision, Burn Collector, Fucktooth, Probe, Contrascience...

What Is Your All Time Favorite Band?
Fugazi, Minor Threat, Born Against,
Jawbreaker, The Smiths, Avail, Bad
Brains, Los Crudos, Gorilla Biscurts, Man
Is The Bastard, Mistits, Cap'n Jazz, 7
Seconds, Hüsker Dü, Subhumans, Braid,
Dead Kennedys, Operation Ivy, Sunny
Day Real Estate, Moss Icon.

What Is Your Favorite Record Label?
Ebullition, Dischord, Prank, Great
American Steak Religion, Gravity, Slap A
Ham, Jade Tree, Profane Existence/Skuld,
Hydra Head, Initial, Polyvinyl, Council,
Kill Rock Stars, Tree, Crank!, Flat Earth,
Gern Blandsten, Revelation, Coalition,
Donut Friends, Lengua Armada, Makoto...

What Was The Best Live Band Of 1997?
Hot Water Music, Los Crudos, His Hero Is
Gone, Braid, Coalesce, Get Up Kids,
Spazz, Avail, Charles Bronson, Reversal
Of Man, Shahrazad, Catharsis, Submission
Hold, Deathreat, Converge, Logical
Nonsense, You & I, The VSS, Piebald, 400
Years, Atom & His Package, Refused, By
The Grace Of God...



What Band Has The Nicest People In It?
Los Crudos, His Hero Is Gone, Reversal
Of Man, Submission Hold, Braid, Inept.
Hot Water Music, Promise Ring, Spazz,
Avail, Rainer Maria, Devoid Of Faith,
Rentamerica, Mr. T Experience, Franklin,
Assück, Sophie Nun Squad...

What Band Has The Meanest People In It?

Earth Crisis, One Life Crew, Ink & Dagger, Get Up Kids, Rye, Promise Ring,
Resin, Enkindels, Brother's Keeper,
Floorpunch, Locust, Grade, Coalesce,
Race Traitor, Kerosense 454, Anal Cunt,
Petrol Apathy, Palatka, Ten Yard Fight...

What Was The Best 'Zine Of 1997?

HeartattaCk, Spectacle, Monkeybite, Punk
Planet, Profane Existence, Muddle, Slug
& Lettuce, Inside Qut, Fucktooth,
Contrascience, Cometbus, Inside Front,
Dogprint, Enobled Mind, Burn Collector...

What Was The Worst Zine Of 1997?

Maximum Rock'n'roll, Punk Planet.

HeartattaCk, Victory Megazine, Flipside,
Catch 22, Dogprint, Chord, Rats In The
Hallway, Simba.

What Is Your Favorite Word?
Fuck, Dude, Poop, Go!, Rad, Word, No.,
Arse, Perhaps...

BOTCH

What Was The Best Record Of 1997?
His Hero Is Gone - Monuments To
Thieves LP, Los Crudos - LP, Boy Sets
Fire - The Day The Sun Went Out LP,
Portraits Of Past - LP, Catharsis - Samsara
CD, Braid - LP, Lifetime - Jersey's Best
Dancers LP, Submission Hold/Sake - split
LP, You & I - LP, Rainer Maria - LP, Cave
In - 7", Pieblad - When Life Hands You
Lemons LP, Kiss It Goodbye - LP, 400
Years - Suture LP, Grade - 10", Torches To
Rome - 12"...

What Was The Worst Record Of 1997?
Earth Crisis - LP, Promise Ring - LP,
Brother's Keeper - LP, Chumbawumba Tubthumping CD, Ida - CD, Floorpunch 7", The Audience - LP, Guyver One - LP,
Hellbender - Con Limon LP, One Life
Crew - LP, I Hate Myself - 12"...

What Was The Best New Band Of 1997?
Waifle, Inside, His Hero Is Gone, Acrid, In
My Eyes, Cave In, Boy Sets Fire, Get Up
Kids, Racebannon, No Reason, Song Of
Zarathustra, Charles Bronson, Judas
Iscariot, Promise Ring, Get Hustle, Left
For Dead, Morser, Encyclopedia Of
American Traitors, Deathreat, Former
Members Of Alfonsin...



empire state games new 2 song 7" (mkr12) Touring with Vagrant Recording artist, BOXER, all over in August for more details, write or email.



wallside
"from the sky" cd (mkr11)
brand new full length.
indescribedly phenomenal.



thoughts of ionesco
"and then there was motion"
|p/cd (mkr10)
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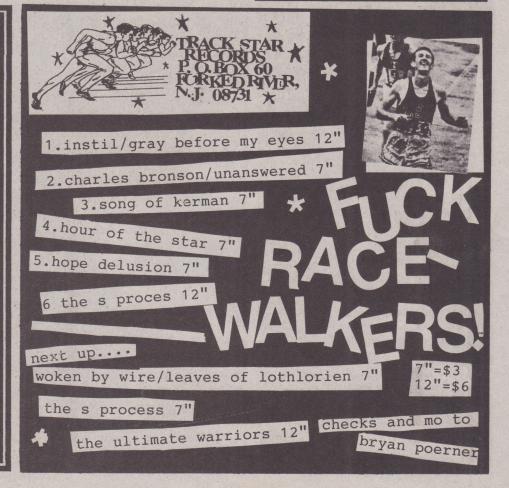
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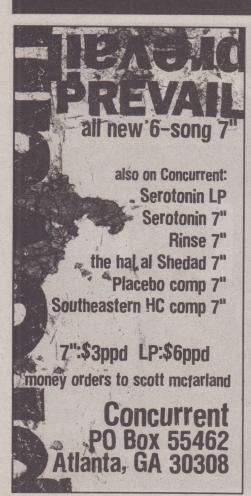
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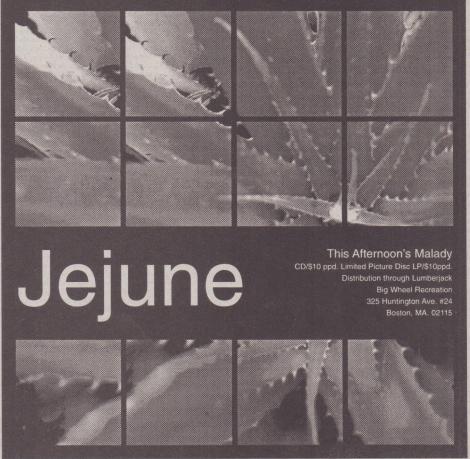
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1332 - 7"
"Meet me at the midnight train, train me for the midnight meat. Bile runs sticky down the aisles, blood is splattered on the seats." Cool. The layout for the 7" is really rad, but the repetitive high-pitched metal yells and the predictable song writing doesn't leave me with much substance with which to work. Once the novelty wears thin, I will be left bored. (That's not to say that psuedo-metalheads might not love this. I just don't.) Once again... nice layout, slightly tiresome record. Fast, fast, \$LOOOOW breakdown. You know the song. DO (Prank/PO Box 410892/San Francisco, CA 94141-0892)

7000 DYING RATS • Fanning The Flames Of Fire LP
This is fucked up. No doubt. The back lead me to believe that this was deathmetal. But in reality it is everything possible. Play a thrash song, then play some listless rock song, then fiddle around with the keyboards, and then throw in saxophone, trombone, air organ, harmonica, shaker, and puppers. The insert lists something like 28 band members, and there are 27 songs. Twish there was some sort of explanation for why, but alas there is aimost no information except for what I have already provided. They have a song called "Anal Cunt Is Gay," and another called "Bands That Play Funk Blow." And the lead vocalist goes by the name "King Salmon." Hmmm... KM (Up Jumps The Devil/PO Box 470650/Chicago, IL 60647)

ABSURD ATTITUDE • Born To Die... 7"
I am having a hard time describing this one. I want to say something about Discharge, but I don't have a good reason for that... the music is quite good, and at times I am reminded of Nausea, though not as metal since Absurd Attitude doesn't have those guitar solos. Lyrics are political and everything is done in pice black and white. All of the releases on Fight Records are pretty good, and this is no exception. Hammun... that is a pretty vague teview. I liked this record, is that better? KM (Fight Records/Turtolammaenk 6D31/Fin-33710 Tampere/Finland)

ASIDE Victory Day 7"
Fast Infest style hardcore with lots of breaks and chanted choruses. Some of the victals really have the Infest sound down while at other times the of the vocas ream have the minest sound own white at other times to vocals are way too high pitched. In one song they even throw in a short ska bit. Pretty funny. Most of the lyrics are short political statements (a few are in Spatish I believe), and one song about how P.C. attitudes can lead to intolerance. Tenjoyed this one. KM (Sanjam/Yann/9 Rue Des Mesanges/35650 Le Rheu/France)

AZTEC TWO STEP · Here Comes The Sun 7

Fast and grindy with stilly irreverent lyrics, well they're not all stilly, but the stilly ones really stick in the memory better than the serious ones. At times Aztec Two Step have a sort of Septic Death feel. Chaotic, stop and start, thrashy and tweaked. Pretty good. Limited edition of 300 copies, and yes they're numbered. KM (Ling Lao Records/G.P.O. Box 1523/Hong Kong/China)

ACCION MUTANTE • Y No Hai Remedio 7

Yikes, there is a demon singing along to this one. Very throaty and deep. The music is fast thrush stuff, with plenty of metal influence. The lyrics are about the horizor of human existence; go figure. I really like the way this one is layed out. Nies images, well, not so nice, but it fits with their vision of the world. Powerful and ugly. KM (Profane Existence/PO Box 8722/Minneapolix, MN 55408)

AKARSO • Parallel Chlorophyll Regions CD

3 songs. 9:25. Has a definite San Diego influence, but with not nearly as much distinction. Who they really remind me of is Trench Mouth, except without the groovers we als. 2:50 into song one I swear is a Trench Mouth part. This is extremely intricate shit, not too pleasing for just a casual listen. But now that I've got my headphones on and I'm really listening to how a three piece can make things so complex, I'm impressed. ADI (High Water/PO Box 1202/Denton, TX 76202)

ACROBAT DOWN • 51186 7"
These guys range on the lighter note of rock being played by punk kids.
Some might call this garage rock with a bit more emotion. These guys are out of Denver and the only bands I have heard from those parts are are out of Denver and the only bands I have heard from those parts are ones with a different style or sound, nothing quite like this. The singer's vocals are high and kinda remind me of the nerd from Lync. It's probably the sloppiness in his melodies. That's probably my favorite aspect in this band. I love bands that get a little messy. Throwing a little juice around. That is one thing I notice from Acrobat Down—the compulsion of being purposely sloppy. I like this but it did take me more than a few listens to get the hang of their groove. SA (Atact Musicalities/PO Box 104/Denver, CO 8001).

ACTION JACKSON • Ass Kickin' 7".

Power violence from Texas with a heavy wrestling motif. At their best, Action Jackson have a good powerful sound going, and at their worst they are just sort of amusing listening. The lyrics are pretty comical and while some of the songs are verging on offensive I think these folks are more complicated than one might at first think. I don't know if I could handle more than a 7", but in small doses Action Jackson are good ass whooping fun. KM (Conan Records/PO Box 34000/San Antonio, TX 78265)

AMBASSADOR 990 · CD

11 songs of gripping rock-core. I can listen to this album for days on end. This album has progressively peaked A990's career in the most intelligent and beautiful way. Their style here still lies in that Shotmaker vein, especially because the drummer puts such emphasis on the driving force in the band, as did the drummer in Shotmaker. This album blows away their previous releases and I fucking rocked out to those many times. This is probably one of the most underrated bands around now, since I hardly ever see much coverage of them in 'zines and in the hardcore community, yet they are destined to reach the stars for sure, at least in my galaxy. A fucking awesome album by a fucking awesome band. Buy this now! SA (Voice Of The Sky Records/PO Box 10213/Columbus, OH 43201)

ANKLEBITER · 12"

A 45 rpm 12" on No Idea of a band that somehow makes me think that they have each of the Jawbreaker albums in their record collection and that they've got strong ties to Clairmel. Not necessarily that they sound like either of them, simply that they very got 'em. A cover of 'No Love Lost' by Joy Division doesn't do anything for me, but since almost everyone else seems to think that they were the bomb, maybe everyone else will consider that a plus. 8 songs on the platter, each lasting a couple of minutes. I think that it reminds me of Hurl at times, but I can't really remember. Boy am I sucking it. Most No Idea releases are solid and this one is no exception. It is consistent with the past and as long as it remains as such, the future's alright. DO (No Idea/PO Box 14636/Gainesville,

ANOMIE • MRTA Benefit LP

Amazingly powerful French hardcore. Anomie play eight moving songs of fury and resistance. Their lyrics are amazing, blending personal and political in a unique and skillful way. I am constantly in awe of how some bands can capture so much in their music. Anomie is one of those bands. LO (Anima/1416 Ambercroft Lane/Oakville, ON/L6M 1Z7/

ANOTHER SEVENFOLD... • CD
This band shares a flaw that I hear in a lot of emo bands. The music just floats around, never pulling me into it with melody, hooks, etc. But this time it's OK because that floating soon bursts into very full sounding music that has a lot of power and emotion (duh) behind it. This is mood music, and I'm sure next time I'm feeling sad and angry, I'll really enjoy listen to this. ROB (\$8 to Motherbox Records/60 Denton Ave./East Rockaway, NY 11518)

ARISE • <u>Atomic/Kicked Out</u> 7"
Atomic—long, metallic sludge-core starts off with violin to plunge into a surreal world of sparse, yet complex statements. The vocals stand out with a completely insane slurred growling. Listeners to Grief may find this interesting in parts, especially for maintaining their cheerful dispositions. The B-side repeats much of the same formula, but wanders into shallow faster moments and strange classical solos. Technically intriguing, but incomplete in providing emotion. 1ST (Infidel Records/PO Box 1160/Vinyard Haven, MA 02568)

A.S.E. · Beyond Silence 7

They're from Germany, but their sound is cleaner and crisper than this fact might lead you to believe. They are, however, fast, aggressive, energetic, and make for a good listen. Half of the lyrics and vocals are in German and the other half are in English. Seven songs in all. No frills really, just good punk. DF (Barbaren Musi/Kornerwall 1/28203 Bremen/

ASSAY . LP

From the ashes of Age come Assay. The vocals are very similar since the vocalist is the same, and the music is also similar seeing as the guitarist was also in Age. The music is comparable to Still Life with slightly rougher vocals, though at times Assay plays a lot harder than Still Life. At their angriest moments they are a wall of melody and raspy vocals. The end effect is some emotional sounding hardcore with plenty of mood and atmosphere. It is well done and the enclosed booklet and lyric sheet are nicely put together. Have enjoyed Age, Rusty James, and now Assay. Some of these folks are also in Rusty James and Mörser. KM (Love

ASSHOLE PARADE · Lhighve 8"

Asshole Parade kicks my ass. They play out of control, freakish chaoscore, which falls easily under the heading of East Coast emo power violence. This is a live recording of eleven of their songs from a radio show (apparently). LO (Deep Six Records/PO Box 6911/Burbank, CA 91510-6911)

ATOM & HIS PACKAGE · Gun Court 7

Four more fun filled ditties from this one man laugh band. The lyrics are tongue in cheek, and quirky. Some are funnier than others of course, as tongue in cheek, and quirky. Some are funnier than others of course, as with all jokes the delivery depends a lot on the audience. I have to admit that I usually only enjoy these songs once or twice, and by the third or fourth listen my sense of humor has run dry. I once had a tape of some of my favorite songs from Dr. Demento's radio show. After repeated listens even "I Wish I Was A Bicycle Seat" gets stale. In any event, if you are into Atom or his "package" then snap this one up. KM (Wabana Records/PO Box 381700/Cambridge, MA 02238-1700)

AUTUMN 80 • Shapes And Colors 7"
Eclectic, at times it reminds me of older DC emo stuff (i.e. Rites of Spring), but they get poppier at times and don't have quite the impact. The vocals are a bit on the whiney side also. BH (\$3 to Nice Transportation Records/1953 Cabin Lane/Stanley, NC 28164)

BLEED • Tales Of The Handsome Creep CD
This is not the hardcore Bleed of old. This Bleed plays garage rock and, although I can enjoy this particular genre, I didn't find myself getting into this CD. They have a few surfy numbers that I enjoyed, but I saw Guitar Wolf a couple weeks ago and they are pretty much the ultimate in this field, so others are dull by comparison. With fifteen songs, there's plenty of music, but the package is extremely minimal. DF (no address)

BASTIAN • Sitting Still Screaming Our Fears 7"
Emotive harshness from this new hardcore band. The music has a lot of

aggression and the vocals are throaty and coarse, while underneath Bastian utilizes some melodic moments and some moshing thrusts. The lyrics are personal without much significance to me, but the singer seems to be passionate about something. Lots of influences coming together. It is well done. KM (\$3 to Heart In Hand/106 Greenbriar Drive/Wexford, PA BLACK KRONSTADT • The Free Spirit LP

These ten songs are intermixed with a ton of sound bites and spoken word segments. In some ways it reminds me of Crass' Christ The Album except for the fact that I like Black Kronstadt's music a lot more. Duel male and female vocals combined with crusty hardcore and lots of moody depressing intros. The lyrics and sound bites are all incredibly political: Black Kronstadt offer up an anarchist perspective of the world order that is anything but happy and optimistic. As with some of the other Mind Control releases this one features a gatefold cover. Nicely done. KM (Mind Control/1012 Brodie St./Austin, TX 78704)

BARRIT • Smiles Upon The Stroke... CD
This seems like something that would be on more metal orientated Hydra
Head. Yes, Barrit is metal. The music is very metal, so much that I would describe this as hardcore influenced metal. The design is all professional looking, and the production of the sound and the packaging is clean and professional. Is that good or bad? That depends on your taste, I guess. As a side note, I found the label's description of this to be worth noting: "...a brilliant combination of thrash and dark melodies." I couldn't disagree more. Barrit certainly is not thrash and any melodies they have are better described as "extremely subtle" than "dark." In any event, metalheads who also enjoy hardcore should eat this up, but if you are looking for power-violence-skull-splitting hardcore, then maybe look re else. KM (Ellington Records/PO Box 173/Northampton,

BATTERY · Whatever It Takes... LP

I was surprised how much this record just sort of sat there. The whole thing was shockingly low energy. Battery are one of those straight edge bands that was crucially influenced by Youth Of Today. You can hear it in their music, but it isn't an outright copy. They do more basic rock than other bands of this genre which do almost all power chords. The lyrica are mostly about personal things, like losing friends, people changing, and doing what you want with your life. LO (Revelation/PO Box 5232/ Huntington Beach, CA 92615-5232)

BETTER THAN A THOUSAND . Just One LP

The marketing of Ray Cappo is about as disgusting as can be imagined. Revelation just keeps repackaging their releases with Ray's face on the cover in an attempt to scrape some more green out of the hardcore scene. This shitty record is proof of that fact. The best Better Than A Thousand song is barely as good as the worst Youth Of Today song. Even when the song structures and singing styles are direct Y.O.T. clones the record just sounds tired and old. Give it a rest. On the other hand, the lyrics are decent. They are what you would expect from Cappo. I enjoyed reading them, but hated hearing Ray sing them. Pretty pathetic. KM (Revelation/PO Box 5232/Huntington Beach, CA 92615-5232)

BIPOLAR • Six Steps To Sickness CD
Very metal mosh, along the lines of Disembodied. Good if you're into this sort of thing, it was a bit too heavy for me. BH (Concrete Records/ 1512 Ruffer Ave/Louisville, KY 40204) or (Rubber City Records/PO Box 8349/Akron, OH 44320-0349)

BIPOLAR • Six Steps To Sickness CD

Mediocre metal influenced moshing hardcore from Louisville, Ohio with light emotive parts here and there. The music just doesn't have enough power or heaviness, and the vocals aren't gripping enough to cut through the horde of bands that sound like this. A lot of work went into the lyric booklet, but most of it looks like a duplicate of Morning Again and Integrity aesthetics. I'm sure some folks out there must really dig this stuff, but I just wasn't impressed. KM (Concrete Records/1512 Rufer Ave./Louisville, KY 40204)

BIRD OF ILL OMEN • Self, Dare You Still Breathe? CD Heavy metal, man, heavy fuckin' metal. You might find someone that could argue that Bird Of Ill Omen is hardcore influenced metal, but I could argue that Bird Of III Omen is hardcore influenced metal, our it hink most people would just call this straight up metal. Some of it goes fast and some goes slow. These six songs take over thirty-six minutes. I actually like this CD. So much hardcore is metal influenced these days, and Bird Of III Omen only does the metal that is cool. They don't get caught doing lame ass guitar solos and they don't wank. This is heavy and fierce. Metal up your ass, my friend. KM (Eulogy Recordings/9301 SW 56th St./Cooper City, FL 33328)

BLUEBIRD · LP

No surprises here, with an accomplished, rock influenced sound and a very high budget look, this records will have broad appeal. Slick. Unfortunately one of the only ways to achieve broad appeal is to keep the interesting parts to a bare minimum. This is the reason commercial radio sucks ... but I digress. My only other complaint is the amount of artistic and economic indulgence involved. But hey, we all like to indulge sometimes. DF (Revelation Records/PO Box 5232/Huntington Beach,

BOTCH · American Nervoso CD

Botch started out as this little secret up in the North West, and I guess with this new release they will be starting to get a lot more attention. They remind me of Threadbare in many ways, and then they throw all that out and do something completely different. Long drawn out screaming, and very complicated songs. Harsh and yet controlled and refined. Their songs wander around a lot, but never seem to lose their initial energy. Chaotic, but well produced. I think this is one of the better Hydra Head releases. Up there with Converge and Cave In for sure. KM (Hydra Head/PO Box 990248/Boston, MA 02199)

BRIDGEWATER • In One Act 7"

This band does that "post hardcore" indie rock really well. Mixing controlled screaming with singing and driving rhythms with some quirky rock parts. Production and execution complement quite well and the fucking awesome double mute guitar pan across part on the last song rules. If I Wish I, Impel or Jimmy Eat World float your boat, then check this out. ADI (SA Mob/PO Box 1931/Erie, PA 16507-0931)

BROWN STUDY . 7"

Four tracks of buzz saw punk, raw and unadulterated. The tunes bash along for a minute or two each, which is just long enough for a good time without wearing out their welcome. A couple tracks have some decent changes worked into their structure, which is a pleasant surprise. The lyrics are vaguely political on the B-side and more personal on the Aside. SJS (PO Box 833337/Miami, FL 33283)

BUFFERNS · CD

I guess this is poppy emo, with weird chords and a mess of distortion. The female vocalist is the only thing that catches my attention, even though at times it doesn't seem like she's too into it. The music is just kinda there; nothing that baits my brain. The vocals and the monotonous grooves this band lays down don't seem to mesh. ADI (Straight Up Records/Kowa bid 2F Minami-2Nishi-I/Chuou-Ku Sapporo 060/Japan)

As a band, Blacklist seem to have nothing new to offer to the poppier side of punk to which they tend to subscribe. Taking musical content and production (or lack of) in mind, this 7" should probably been released as a demo. Even then it'd still be of below average quality in my book. ADI (Paco Garden/569 E. Colfax, Box 123/Denver, CO 80203)

BLANK · Anywhere But Here CD

Somewhere between indie rock and pop, Blank perform ten semi-melancholy tunes. Their stuff has a very nice sound, even when the lyrics aren't that nice. Every song has a chorus that brings you in just enough that you can't ignore it in the background. Steve Aoki would love this. LO (Reptilian Records/403 South Broadway/Baltimore, MD 21231)

CHISEL.DRILL.HAMMER • 7"

The kids from Braid have put another release that establishes itself in the musically inclined genre of rock. For the aspiring musicians out there this is something that you may want to get your hands on. They are kind of hard to grasp onto at first since they find the problems of answers most peopole cannot even begin to understand, like those of musical order and structure. I am not one of musical expertise, so for the kids out there like we who like to hear the eclectic side of mellow emo rock check this one out. It might not make any sense, but like I said before it takes a few listenings to mature with them. S. 4. (Grand Theft Autumn/401 W. Springfield, Apt. B/Urbana, IL 61801)

COMIN' CORRECT • One Scene Unity CD

Metallic east coast straight edge hardcore. The vocals stand out as unique, very short bursts of exhaled syllables. Backup vocals are far worse, sounding like commercial alternative or something. Luckily, they are far and few between. The recording is on the slick side, emphasizing a very metallic sound versus sludge heaviness. It compromises the intensity of the music quite a bit. The highlights for me center around some slower riffing with those barked out vocals. 1ST (Good Life Recordings/PO Box 114/8500 Kortrijk/Belgium, also released domestically by Triple Crown Records)

CONGRESS · Angry With The Sun CD

Fucking metal mania. This is not a mix of metal and hardcore, this is straight up metal. They do an awesome job of it, too. Some songs are made for the headbangers, while others are made solely for the long haired metalheads that wear Sepultura or Death shirts. 12 songs on this album make this metal fest almost unbearable at times, but at the same time, it is this feeling of uneasiness that makes this all the better. Another note, these kids are from Europe, which makes perfect sense. SA (Good Life Records/PO Box 114/8500 Kortrijk/Belgium)

CONVERGE • When Forever Comes Crashing LP

By now I'm sure most people are familiar with Converge's metallic hardcore sound. With a number of releases behind them, Converge is entering that stage in a band's life when you might start to worry that their next record will be strewn with melodic power ballads. In the case of this record, have no fear. In contrast to previous material, this record is less twangy and tweaky with more emphasis on lower end sounds. It's also less intricate with more reliance on traditional metal constructs. Full on metalheads may argue that there is perhaps a minute or two more of mellowness in this release, but they pull it off well enough so that it hardly represents a fall from grace. Although this may not reach the heights of The Saddest Day seven inch, fans will be happy to place this next to their other Converge records. DF (Equal Vision Records/Distro Revelation Records/PO Box 5232/Huntington Beach, CA 92615)

CORNERSTONE • Beating The Masses LP
Fucking positive go! This band looks like they came straight out of high
school and made a huge impact to all the straight edge hardcore kids in
their area. With a sing-a-long in every song and "go!" included in about
every breakdown, this is defined as the fucking youth crew. Lyrics are
not much different than those of Bold, especially when Matt Bold was in
his younger years. These sXe kids are also from Connecticut, one of the
many breeding grounds for youth crew bands and mentality. The music
could use a lot of revamping but I must emphasize once again that this is
a YOUTH CREW band so musical intelligence doesn't matter at all. It is
all about the sing-a-longs and the fucking unity, and these kids make sure
they have that, even though the sing-a-longs are a group of fivo at the they have that, even though the sing-a-longs are a group of two at the most. The point gets across, but if compared to other bands nowadays, they have no match at all. SA (Under Estimated Records/PO Box 13274/

COUCH POTATOES · Outweighed CD

14 tracks @ 56:40. Punk rock from England which could easily pass for punk rock from the US. These guys have studied their Jawbreaker records punk rock from the US. These guys have studied their Jawbreaker records very closely, and exhibit a much finer, more experienced sense of melody than most bands playing their game. In some vague sense they actually remind me of Les Thugs, which totally lets the sun shine in on my books. Recorded in '95, with some lesser bonus tracks lumped on the end from '92 (hence the length). Their cover art is of a high-design environment. A percentage from copies sold goes to Food Not Bombs. Definitely several notches above what I had anticipated. DM (Scene Police c/o Dennis P. Merklinghaus/auf dem Stefansberg 58/53340 Meckenheim/Germany) or (c/o Emre Aktas/2 Church Meadow/Surbiton, Surrey/KT6 SEW/UK)

COUNTERVAIL • An Empty Hand For A Heart CD

Four songs of raging metally hardcore that reminds me of Acme and maybe a few traces of the Monuments To Thieves album by His Hero is maybe a few traces of the Monuments To Thieves album by His Hero is Gone. This is one the best albums that I have heard in a while. The songs are long and recorded very well, and the music is played very well as well. Well, I can't wait to see them play when they come hear in about five days (as of this writing). And I think they are going to play here again over the summer, so I look forward to that. They are from Thousand Oaks, which is about 45 minutes from the Santa Barbara area. Very driving music that is just what the doctor ordered—for me at least. I have listened to this many times and I still love it. If ordering, please do so through Ebullition for \$5. RG (Phyte Records) CREATION IS CRUCIFIXION · In Silico CD/CD-ROM

About 40 minutes long. What else can I say about this CD except that it really rocks the planet. There are 19 tracks, and every odd one is a noise track. Sometimes noise tracks get on my nerves, but I like these ones. Almost all of them are under a minute long, and they don't just sound like some spaceship landing. These guys just played here in town a week ago and they really impressed me. The music is very metally with cool guitar riffs and lots of double bass. At some points the singing is either recorded over each other or there are just two people singing the same thing (I'm not sure which) and it gives the vocals an eerie and scary feeling. The guitarist Paulm said to me: how can one tell the difference between a metal band and a hardcore band? The answer is: who cares. I just know that I really like this album. It is also a CD-ROM for all you people with computers. Check it out. Great deal considering all that you get. Web site at http://absu.psc.edu-6666/creation. RG (\$8 US, \$10 world to King Of The Monsters Records/8341 E. San Salvador/Scottsdale,

THE CRIMINALS · CD

This is pretty basic punk rock, but it still appealed to me. The lyrics aren't really too serious, as is the music. In my eyes the songs are well written and contain originality. It has an ambient dance mix for the last song. They do a Negative Approach cover. If it suits your taste, it is worth the price. RG (\$4 to New Disorder Records/445 14th St/San worth the price. RG Francisco, CA 94103)

CRIPPLE BASTARDS · Massacrecore Live EP 7

All songs are recorded live from various concerts. The first side has a good recording, but the second side has a lot of feedback on some of the songs. It's fast and chaotic, but still very listenable. Sort of reminds me of Los Crudos. I wish they included the lyrics. I am guessing from the titles that most of the songs are politically oriented. Enjoy. RG (Denied A Custom c/o Yoshiyuki Takahashi/3-5-12-106, Hashigadai/Narita-Shi/Chiba 286/Janan)

CRUEL FACE • 7"

Cruel Face offer up ten blasts of grinding hardcore from Brazil. Their politically motivated lyrics are belted out in what sounds like English to me, and the lyric sheet comes with translations in both English and Spanish. The music has variety and a few nice catchy parts. Well dor KM (Sin Fronteras Records/PO Box 8004/Minneapolis, MN 55408)

DESPAIR · Kill CD

There are only five songs here, and only ten minutes of music, which seems a bit odd for Despair since I would normally expect a Despair song to be longer than two or three minutes. The lyrics are pretty cynical and I can relate to that. The music is heavy and moshy hardcore with lots of metal influence. They bring it down hard and smooth. The vocals are deep and throaty but clearly enunciated. I like. KM (Initial Records)

THE DYNAMIC SEVEN • 7"

The singer of The Dynamic Seven has an uncanny resemblance to the vocalist of ex-Ignota when screaming and sounds a lot like the kid from Vade when he's eerily speaking... something about the group doesn't quite do it enough for me, even though they've got some cool Grade stuff going on and they are able to have a fairly unique sound that sets them apart from a lot of cookie-cutter hardcore bands. A few more listens could cause me to familiarize myself to the point of liking it more, but it couldn't possibly dethrone the aforementioned kings of melodic hardcore from their stranglehold on my turntable. Not even aided by the two Simpsons' samples and a Mallrats dialog. That's simply an impossibility. Lyrics are poetic and vague enough to give an imbecile like myself fits trying to come up with anything tangible to really say about them. Glossy packaging for one of those glossy sorts of hardcore acts. (This is meant not as slander, simply as a reference.) DO (Indecision/PO Box 5781/Huntington Beach, CA 92615)

THE DYNOMITES • Anthems For Doomed Youth 7" How can one give a bad review when the band is so sincere in their efforts? Well, I guess it is in the job description so I don't have much of a choice. Here are some love songs played with fast drums but basically pretty weak. The vocals annoyed the Hell out of me. They are almost as bad as that Unabomer record I reviewed last issue. I would have enjoyed this a lot more if the vocals fit the music better. The record comes with a neat bestlets in the fourthing the source of the control of the cont booklet with a few things to read in it. RG (Sellout Records/1025 Forest Ave./Deerfield, IL 60015)

DROWNING MAN • Busy Signal At The Suicide Hotline LP I was amazed at how much this sounds like a slightly mellower Botch. Even the graphic feel is akin to the new Botch record, or perhaps it is Botch that sounds and looks like a more aggressive Drowning Man. Maybe it can be said that there is now a Hydra Head sound and look. In any event, Drowning Man play hardcore that is slightly influenced by Threadbare (in the fact that I am reminded by Botch who remind me of Threadbare). Drowning Man's songs are built from many parts; combining a chaotic feel, some screaming, some singing, some melody, and lots of moody atmosphere. It is a mixing pot of styles, that comes together to make some good listening. I would recommend this to anyone that is down with the Botch sound, or with anything else on Hydra Head. KM (Hydra Head/PO Box 990248/Boston, MA 02199)

DESMOND OUTCAST AND THE TRANSPLANTED HEROES • 7"

This project is all about the humanity we hold in our hands. It tells us that life is lived only when we breathe into it. It is bands like this that that life is lived only when we breathe into it. It is bands like this that make me point the positive finger go. No, this is not a straight edge band. It is a 2 piece acoustic jam with one guy singing his passion away while the other plays his guitar. The lyrics, well, I have no idea what he is saying but it doesn't really matter because the vibe being distributed is definitely something special. These ideas presented are just feelings that moved me while listening to them it has no correlation to what he said.

them, it has no correlation to what he said at all. To give an idea of what this sounds like, think of Bob Dylan if he was at his prime in the 80's. And for all the kids that follow bands since the 80's, they both were in a band called The Hated about 2 decades ago. This is one fine record and I hope everyone gets a chance to hear them SA (Troubleman Unlimited)



he difference between HeartattaCk and Rolling Stone or Spin or any other professional music magazine is that in no way does HaC attempt to present our "staff" as experts or authority figures. We are all simply people that like hardcore and punk rock. That is the only qualification for doing reviews here. We are not trying to tell you what to think, or what to buy. We are only telling you what we liked and disliked. Some of the reviewers have been listening to hardcore for over fifteen years and some for only a few years. Our opinions are only opinions and they are always biased as all opinions always are.

Lately HaC has been getting a handful of letters and e-mails complaining about the reviews. The first complaint is always about mistakes about where bands come from or the addresses or titles of records. The complaints often seem to forget that the reviewers are not punk rock encyclopedias but just ordinary people. There will always be some mistakes. There are hundreds and hundreds of reviews in every issue of HaC, and there is no way to catch all the mistakes. We try to get all the addresses and band titles correct, but sometimes records are so oddly designed that none of us can figure out what the address says. There have been several cases were we really couldn't figure out which title was the band's name and which was the name of the record. Things aren't always that clear.

The second major complaint is about the way people describe music and the comparisons that people use for these descriptions. Comparing one band to another band is never easy. As an example, I recently talked to From Ashes Rise, who in my opinion sound a lot like His Hero Is Gone, and they were complaining about this description because they don't think they sound that much like His Hero Is Gone. I then heard a story from a member of His Hero Is Gone about another band that played a show with From Ashes Rise only to think that they had actually played with His Hero Is Gone.

Comparisons are very subjective, and music has a lot of aspects. Sometimes the comparisons are based on the energy or attitude or on the guitar sound or singing style. I once compared Submission Hold to Spitboy because the energy and passion of both band's singers seems similar to me; both singers are powerful women that often use their voices in very aggressive A few months later while talking to Submission Hold they were complaining that people compare them to Spitboy. They found the comparison odd because their music is nothing similar. My only point is that comparisons are very subjective. It isn't a science. Having a lengthy background in hardcore doesn't make it any easier.

Over the years I have constantly had problems getting people to do reviews because they think they are not "qualified" or that they don't know enough about music or punk rock history. We live in a world where commercial magazines attempt to establish themselves as experts so that they can present their opinions as correct and truthful. But the reality is that reviews are always mere opinion. Nothing more and nothing less,

HaC is a DIY 'zine and that means breaking down the division between the experts and the consumer. No one here is any more "qualified" than you to write reviews. Just because we hate or like something doesn't mean that you will agree. And just because someone knows a lot about hardcore history doesn't mean that they will write accurate reviews in your opinion. Hell, I've been listening to hardcore for sixteen years and if that makes me an expert then most of you would have to agree with every review I write since I obviously know more about hardcore than you do. I am the expert, so shut up and let me teach you about hardcore music. Duh.

Part of the DIY culture is realizing that concepts like "expert" and "authority" only serve to prevent most of us from doing anything. These concepts keep us in line as good consumers. If you want to relegate reviews to the experts then stop wasting your time with hardcore and HaC and go check out Rolling Stone. I am sure they will tell you that their rock critics are experts in their field of study. Yeah right.

Feel free to complain about the reviews in HaC, but please try to remember that you can't argue about the truth of one opinion over another. You can't make an argument that will prove that I should like this band and hate that band any more than we can tell you what bands to like and dislike. Personal taste is subjective. I learned that fifteen years ago while trying to convince my mother that Black Flag was a great band. Guess what? She didn't agree. End of story. - Kent

DIRECTED CREW • Chance For... CD

12 tracks @ 41:23. Croatian alterna-rock with a post-HC edge to it. No track listing that I could discern, which made it hard for me to follow along. Songs are long for what the band does. I really have no frame of reference for what these folks are about, outside of dual male/female vocals that are mixed way too high and an anger about something pretty close to them, usually social solidarity. Sung in English and Czech, with no real emphasis on the music. Mixed so low you'll have to turn your stereo up all the way just to hear it. It does come in a very pretty oaktag sleeve painted all over with eggshell tempera and tied with a piece of twine. DM (You & Me 'Zine c/o Petricevic Teo/Poljska 29/40315 M.

DISGRUNTLED . 7

Straightforward hardcore, like Naked Aggression but a bit heavier. Somewhat uninteresting. BH (Riot Nerd Coalition/1352 Cinanni Ct./ Gloucester, ON/K1T 1Z7/Canada)

ED MATUS' STRUGGLE • Planes That Cast A Gloom 10" I'd been wanting to hear this band for quite some time. Now that I have, I am not disappointed. Incredibly nice production. Very impressive musical ability and well-thought-out song structure. "Aen K Myenam" musical ability and well-thought-out song structure. "Aen K Myenam" is rousing instrumental that showcases Ed's flexibility on the sonic spectrum. "Ipanema" takes that equation and adds a Braid/Jawbox-ish vocal track and a guitar groove that won't let the rock lover in you down. Finishing off the 3 song gem of a 10", "Bottom Feeder" sounds like it might be on a Quarterstick (June of '44, Rodan, Shipping News, etc.) release. There is definitely some of the eeriness that Jawbox always used to instill in me. This is one of the nicest surprises I've had in a while. DO (Boxcar/PO Box 1141/Melbourne, FL 32902-1141) or (Space Cadette/ 7339 SW 45 St. Suite A/Miami, FL 33155)

EHTOOLLINEN • Sodan Jaloissa 2x7"
Yes. This is what punk is about! Grade A Finnish hardcore put out on Fight records. It has the official Fight sound. This one is definitely one for all you out there in search of the classic hardcore sound. Political and pissed. Lots of early UK and US hardcore influences. You can't beat these two seven inches of Finland's best. This is definitely a collectors item and will probably be hard to find someday, so go out and find it before you miss out! CF (Fight Records/Turtolanmaenkatu 6 D 31/33710 Tampere/Finland)

ELISION · Fall 10"

This is strong, non-metallic hardcore from somewhere in Germany, I think. Elision fly through these eight tracks on a roar of guitars and shattaged This is strong, non-metallic hardcore from somewhere in Germany, I think. Elision fly through these eight tracks on a roar of guitars and shattered drum stick pounding. Their rhythms are not straight which makes these times aggressive and harsh in places. For example, the title track starts off with a start stop base line punching a high guitar squeal, then shifts into a headlong rush of layered guitars and drums. They return to the first section before diving into a complex mix of rhythms and multiple vocals that don't gang up. A feedback segue carries into "Song #5" which thrashes like crazy to end side A. All this takes about two minutes. The Infrastes fixe crazy to end side A. All this takes about two minutes. The recording is perfect, capiting the feedback, screams, thwaps, and crashes in glorious, glowing hi-fi detail. Lyrically these guys seem to be struggling with the end of something. They speak of emptiness and forgetting things past in several of the songs. All mall, this record crushes like a mountain falling down, exposing the vold where it once stood. SIS (Christian M. Ebert/An Den Forsiackern 25/97204 Hochberg/Germany)

EMPIRE STATE GAMES • 7

ESG do very well with the same sort of anthem rock sound that Blank has. The tyrics are poetic and grappling, the vocals are strong and drawn out, and the instrumentation is very upbeat. The whole package is nicely done. My only complaint is, that there are only songs for a combined total of four minutes and twenty-three seconds, and that's really not enough. DP (Makoto Recordings/PO Box 50403/Kalamazoo, MI 49005)

END OF THE CENTURY PARTY • Songs... 7" End of The Century Pury is one of those bands from the southwestern section of the US where they play that wild emo violence stuff. They don't fall as easily into that category since they aren't just noise, but they are certainly a part of that sound. Their songs speed on and on like Mohinger's did, but you can dance to it. LO (Refusnik/PO Box 2018/Hove/BN3-3HS/UK)

ENEMY SOIL Live In Virginia 7

Another round of combat with one of today's best powerviolence groups. You know the deal, fast and hind and lots of creaming. The music seems more driving and not as monotonous as other bands of this genre. I probably could have gotten into this more if the recording quality was better. It's live, so what can you expect. Five songs with one cover. Definitely something for true fans to check out or just to have around. CF (157.N. Cottage Rd./Sterling, VA 20164-1379).

This record and I started off on good terms. I like the cover of leaves sewn together; I had a good feeling. I put on the first song and it was one of those trying to be pretty, ambient, abstract songs where the vocals are all mumbley and it just drags miserably along without any hooky melodies. Side two is better with more energy and the vocalist starts belting it out. The drummer of this band seems pretty decent, but doesn't ever let anything groove. Leaving the bass to be the main driving force. Leaving me to leave this leaf covered record off my turntable. ADI (Lovitt Records/ PO Box 248/Arlington, VA 22210-9998)

THE ENKINDELS · Buzzclip 2000 CD

10 tracks at 30:54 minutes. This record is about rock. The Enkindels kick out the jams in a style that looks to desperate loser rockers like The Dead Boys and The Heartbreakers, as well as pop punk. It's a good match-up, as these songs sound fresh, if nothing else. The production is very slick, with pristine guitar sounds, spacious rhythm tracks, and occasional handclaps. The vocals are well laced and enhance the record's sound. Lyrically, the songs touch on rocking out and not much else, although I suspect that to be the point. This is fun music from a fun.live band. SJS (Initial Records/PO Box 17131/Louisville, KY 40217)

EYEBALL • Talkin' Straight 7"
Youth Crew style straight edge. Like most other bands of this genre, what Eyeball lack in originality they make up for in dedication. Point your finger, sing along, nail yourself to the X. LO (Crucial Response/Kaiserfeld 98/46047 Oberhausen/Germany)

ENSIGN • Direction Of Things To Come LP

When I think of hardcore straight edge in the 9-8, the first band that comes to mind is Ensign. I fucking love them. They have rejuvenated my straight edge pride to the decimal. There are, of course, other sincere as fuck bands that give me my straight edge hard-on but Ensign is definitely by far the most influential today, next to By The Grace Of God. This to by the Grace OI God. This records positively better than their last releases. Sing-a-longs where they are supposed to be and power chord catchy mosh parts. This is one positively positive record that increases my positivity and hopefully yours. Fucking gol! SA (Indecision Records/PO Box 5781/Huntington Beach, CA 92615)

Death metal influenced punk with some noise influence. Just the sound that I am getting very sick of hearing. Fast, yelling, and a little too out of control. I think the little promo paper for Figure Four describes this record to a T: "Insane, panic driven screeching monkey robot core." If that is your cup of tea, then this will suit your tastes just fine (obviously). RG (Figure Four/PO Box 175/Walpole, MA 02081)

EVENTIDE · Single 98 7"

The A side has a really catchy song called "Octave Chords" that pulses and hums. I liked it. The B side song, "Lower Case Font," was not as catchy and simply didn't do it for me. Eventide's sound can be found somewhere between indie rock and melodic punk stuff with the occasional emotive influence showing through. I could probably listen to "Octave Chords" all day long without getting tired of it, but I wonder if I will choose to listen to this one on another day. KM (The Romance Label/ PO Box 3041/Danbury, CT 06813)

EX-FORK • Who's The Wrong One Here 7"

The songs on this record are methodical and polished, but in the end I did not find them memorable. Akin to the Goleta fog this morning, Ex-Fork has a slow, gloomy hardcore sound with accordingly dirge-like lyrics. All elements of the production are well done, but there's just nothing for me to put my arms around and latch onto. Maybe I just wasn't in a moody mood. DF (Redwood Records/PO Box 6041/Fullerton, CA 02242) 92843)

THE EXPLODER • This Sound Starts Right Now CD

THE EAPLODER 'This Sound Starts Right Now CD I'm trying to come up with a way to describe this band without mentioning Fugazi, but that seems inevitable. This band is so much more than a generic Fugazi rip off though. The Exploder play excellent emo rock that is full of passion and energy. Their songs are full and moving that totally take you away, without being wimpy for a second. I suppose a better point of reference would probably be Rites of Spring. Anyway, this stuff is inspiring. Go out of your way to find this. LO (Reptilian Records/403 South Broadway/Baltimore, MD 21231)

EXTINCTION OF MANKIND · Scars Of Mankind... 7 Damn, this 7" gets the award for the most use of silver in their graphics. Normally you would think a crust sounding 7" like this would be strictly black and white, but no, this one is all silver and red. Argh! Musically, Extinction Of Mankind take the peace punk approach with apocalyptic lyrics about the horror of human society set to a musical score of moody punk stuff. I like their slower, more arty moments a lot more than their punk stuff. I like their stower, more any mountain faster paced parts, but all in all this is well done. KM (Profane Existence/ PO Box 8722/Minneapolis, MN 55408)

EYELID • If It Kills LP

Right after these kids released their first 7", I have been in love with their musical brilliance. And this LP is by far their best album yet. Eyelid blows the door open when it comes to pulling out new and unique ways of making hardcore sound like hardcore, the same way Threadbare mastered their style; and they slam the door keeping their sound untouchable and a step above other technically inspired hardcore bands. To match up the acuteness of the music, the vocals are intense and really function figure but not low and march. The burde readers a tree themse fucking fierce but not low and macho. The lyrics are also a two thumbs up with all the poetic ramblings and deep underlying statements. This LP is highly recommended if you can handle the intensity. SA (Indecision Records/PO Box 5781/Huntington Beach, CA 92615)

FACEDOWN • Beyond All Horizons CD 10 tracks @ 33:19. Facedown fare a little better than I expected in the SxE metal sweepstakes. They actually employ dynamic shifts in their music, so we're not over loaded with all the testosterone and crunchy taco riffs. They also have some insufferable synth passages worthy of an elevator or dentist's chair. Seriously straight-edge and not too much fun for a guy like me to spend too much time with. From Belgium, if you were wondering. DM (Genet Records/PO Box 447/9000 Gent 1/Belgium)

FACING DOWN · No Offence Scorpio CD

13 tracks @ 31:44. Dutch pop-punk in the Fat Wreck Chords vein. Technically, this is as proficient as you can get—racing hardcore drumming, hooky guitars, and a bass that holds it all together. However, arunming, nooky guitars, and a bass that noids it all together. However, something seems a bit too sterile and safe here for my tastes. This is the kind of CD where I can just look at the song titles and figure out where the "ballad" is. In a world where bands like Snuff and the Dillinger Four exist, you kind of have to wonder why anyone else even wants to get in the ring. DM (Caesar/Försterstraße 38/D-66111 Saarbrücken/Germany)

THE FAINT SOUNDS OF SHOVELED EARTH • CD

Singer/songwriter David Sandstrom (of Swedish hardcore band, Refused) does a sort of Elliott Smith type of thing that also brings to mind such weird-ass comparisons as Crash Test Dummies, Bruce Hornsby and the went-ass comparisons as crash fest Dummies, Bruce Hornsby and the Range and Bobby Sullivan. When I write things like this in my reviews, I'm sure a bunch of people take offense to such references, but it's just how my mind works. I associate sounds and feelings that I've gotten from all sorts of performers throughout my life (including my pop days). So... back to the point. I like this CD quite a bit. There's some acoustic stuff and some really rocking tracks and overall it kicks quite a bit of ass. He uses a Sam McPheeters poem as lyrics to the raddest song on here ("Shroud") and sounds a lot like Mr. Sullivan. Good show. 10 tracks, 40 minutes. DO (Simba)

FERAL LOGIC • 7

Funky, reminds me a lot of Victims Family. Really disjointed sounding and noisy, started giving me a headache after a few minutes. I would not suggest subjecting yourself to this kind of abuse. BH (Infidel Records/PO Box 1161/Vineyard Haven, MA 02568)

FAR APART • Hazel 7" Woah, Crank is going international with this one. Far Apart is from Umea, Sweden which goes to show you that Umea doesn't just have good hardcore. They sound like a mix between Kill Holiday and Quicksand. The only problem, the recording sucks. I have to turn my stereo up three times as much than other records to get the same volume level. If they worked on that then this record would be amazing. The three songs on here are well done and I'm sure with Crank's capital they must have paid them with some dollar or kroner signs to get them on their list of indie rock bands they "own." I guess if you are looking for good indie/emo rock you will find it on Crank. SA (Crank!/1223 Wilshire Blvd. #823/ Santa Monica, CA 90403)

FATE • Circus Not Funny, Not For Animals 7'

Hailing from Ziebice, Poland, Fate plays loud punk rock with strong melodies. The band creates a warm, revolving sound that flows along pushed by the driving rhythm section. The instrumental sections are long pusition by the during rhytim section. The instrumental sections are long enough to create anticipation for the vocals, which are a pleasing female/ male combination. They sing together on side one and then trade lines and harmonies on side two. The whole thing ends up sounding upbeat, maybe even warm and fuzzy, but the lyrics are not so happy. They show a concern for animal rights and spiritual decay. This is a very good record. SJS (Pasazer/PO Box 42/39-201 Debica 3/Poland)

FATE • Tworze I Niszcze CD 17 tracks @ 74:34. Is this Polish? Is this Czech? I can't rightly tell. What I can tell you is that there's quite a bit of ska and a touch of Bad Religion-style punk happening here, and judging by the lyric sheet (handily translated into English), they're all very concerned with social revolution and leftist political theory, with songs dedicated to the MRTA (which they tread pretty lightly around). Musically it's not the most inspired thing I've ever heard. Their insistence on covering two genres inspired thing I've ever heard. Their insistence on covering two genres seems to dilute their work in both. I'd classify the female lead vocals as "wispy"; she's not the strongest singer I've ever heard, and with a band like this raging (or skanking) behind her, she might do well to take a few tips from Adrienne Spitboy or Penelope Houston. I like where they're coming from philosophically, but I doubt I'll be playing this one again.

For a wild, original example of such music, check out Uz Jsme Doma, out of the Crach Penelopis. DM (Pacear Penel Vigorio Do Bra 4/20, 2014). out of the Czech Republic. DM (Pasazer Punk 'Zine/PO Box 42/39-201 Debica 3/Poland)

FECI DAL SIGNORE • 7"

I like bands that do this kind of stuff. Hardcore that rocks without losing any of its force. Feci Dal Signore are influenced by that slower, heavier sound at times, but throw in plenty of upbeat parts as well. Their crazy shit is reminiscent of Asshole Parade or Palatka. Awesome. LO (\$3 to Ian Whitmore/PO Box 85054/Lincoln, NE 68501)

FIELDS LAY FALLOW • One Hundred Years... 12'

These six songs are well crafted. The music is emotive in an older style from a time when emo was not so watered down by indie rock. The male and female vocals work well together; the male vocalist was in Spirit Assembly. There is a strong sense of passion and power. Harder than a lot of the stuff on Lunchbox, but definitely a perfect release for this label. Great stuff. KM (Lunchbox/PO Box 55361/Atlanta, GA 30308)

FIRESTONE · Element CD

6 tracks at 15:28 minutes. This is a CD of straight edge metal from Belgium. It sounds likeAnd <u>Justice For All</u> with death metal room Belgium. It sounds likeAnd <u>Justice For All</u> with death metal vocals. Highlights include track 3, called "Rest In Peace," which sports the obligatory extra slick and flashy twin guitar solos and the last track, called "Dark Horizon," which is the instrumental. There are some pointed lyrics that address homophobia, violence, and fear of getting too close to friends which are all that separate this uninteresting record from any old Metallica cover band. SJS (Sober Mind/PO Box 206/8500 Kotrijk/Belgium)

FOUR MAN MARCH • The Luckiest Man On Earth 7'

I wish I could distinguish this from the masses a little bit better so that you would know what a great record it was. Four Man March are speedy and driving in a fairly straight ahead way. The tempo is where they really shine with interesting dynamics. The vocal work and recording contribute to the quality as well. This is the kind of record that should've had the big hole in the center of it. DF (000 Records/13709 Eaglesnest Bay/ Corpus Christi, TX 78418)

FROM ASHES RISE • Fragments Of A Fallen Sky 7"
When these folks were in town recently they said that they are often compared to His Hero Is Gone, and that they find that a bit silly. So when Compared to First Feet's Colore, and that they find that a of sixty. So when I put this on I had that comparison in mind. I have to say that From Ashes Rise do have a lot of similarities to His Hero Is Gone. Their music isn't identical but it is obvious that both bands are influenced by the same sort of European hardcore from the early '80s. And I am sure that anyone that likes one of these bands will probably like the other. The lyrics are about living in a society that none of us had a hand in creating. Good stuff. KM (Clean Plate Records/PO Box 709/Hampshire College/Amherst, MA 01002)

FUCK ON THE BEACH · Fastcore On The Beach 7

A 137 MPH windshield of aural power on a remote desert two-lane. You are the ill-fated bug. Impact. Green and red rivulets stream up, towards the roof. Your decimated body dries, crusted on the wind-parched glass. 14 songs, 45 RPM Japanese blitz-thrash madness. 1ST (Slap-A-Ham/PO Box 420843/San Francisco, CA 94142-0843)

This is a posthumous release from Fuckface, containing nine tracks of fast, screaming, and emotional hardcore. The sound is mostly a rush of low-end guitar/bass drone over a lot of flailing about by the drummer. The bass is the most interesting sound on most of this record. It makes a nice grinding sound like two large, well-oiled gears that do not quite mesh. Two singers split the vocals. One spits out most of the lyrics in a marginally intelligible fashion. The other screams until hoarse. The lyrics show that Fuckface harbored a healthy case of paranoia about their own ego and who is watching behind their backs. Things seem pretty bleak with Fuckface. SJS (Six Weeks/275 Lincoln Ave./Cotati, CA 94931)

GASP • Drome Triller Of Puzzle Zoo People CD
Alternating between fucked up weirdness and tight as hell craziness, Gasp pound out some great sounding shit. The recording quality is clean and works well for their sound. Gasp fans will be thrilled to silliness. Musical destruction for the mentally disturbed. KM (Slap A Ham Records)

GIVEUNTILGONE • Whatever Works CD
One of the up-and-comers in the Southern California indie-rock/emo
scene, Giveuntilgone delivers some really intricate and complex rock on scene, diventifying the driver some reary intreate and complex rock on this five song CD e.p. They are playing all of the big shows this summer and should get some well-deserved attention while opening up for bands like Elliott and Chamberlain. Their Texas is the Reason style jams with trippy high-pitched vocals (a la Jimmy Eat World, maybe?) will mesh pretty well with the Revelation crowds that will be drawn to those shows. Quite unique, which is a huge compliment in itself, since so many bands seem content to simply draw all their "style" from pre-existing bands. Definitely a band to keep your eyes and ears open for. DO (Dim Mak/PO Box 14041/Şanta Barbara, CA 93107)

GOOD CLEAN FUN · Who Shares Wins 7

I wasn't expecting to be too into this one, but Good Clean Fun is really a lot of fun. The musical style is melodic hardcore stuff with straight edge sounding vocals and lyrics. Some of the songs like "Coll-edge" are extremely funny and pretty dead on true. On the other hand, "My Best Priends" is a bit confusing and I am not sure if Good Clean Fun means to be sarcastic or serious. In any event, I think this is a fun little record. Yes, this is a positively positive review. KM (Phyte Records)

GOOD CLEAN FUN • Shopping For A Crew 7"
Tongue in cheek DC hardcore made to make Crucial Youth look like a bunch of off-beat comedians. There are 4 songs on their debut 7", each of the songs poking fun at different aspects in hardcore. It is a good thing Issa and his "crew" came up with Good Clean Fun this year, cuz the posistraight edge scene is back in effect and there has got to be a band that will cheer up the mood with sarcasm. Songs like "Shopping for a Crew" and "Sweet Tooth" give us a brilliantly funny way of looking at the posiscene of the late 90's. The songs are heavily dosed with mosh parts, "2.5 grams total" and is a combination of Side by Side and 7 Seconds thrown grams total" and is a combination of Side by Side and 7 Seconds thrown together. Real simple hardcore played fast and loud. This is enriched positive hardcore, no fucking joke. SA (Underestimated Records/PO Box 13274/Chicago, IL 60613)

THE GRAND ISLAND · Naughty French Spot CD

THE GRAND ISLAND Naughty French Spot CD

12 tracks @ 43:48. This is an "advance copy," which name-drops Fugazi,
Hammerhead, "early XTC," Cop Shoot Cop, and Deep Purple on the
front. Of course, none of these references are appropriate. This is a
mind-numbingly average rock album, probably made by people who think
they're doing something different but really just came up with a marginally
inspired Brainiac knockoff. All members of the band sing, and I would
be fine if any of their voices never crossed my ears again. Probably the
most annoving element of their sound is the insistence of puriting this most annoying element of their sound is the insistence of putting this amoving element of their sould is the historice of putting this crappy RMI synth up front, which gives the guitarist the excuse to dumb down any of his work to single-note lines to work in unison with this "lead instrument." Next. DM (Super 8/PO Box 4023/Boston, MA 02101)

GRIEVANCE . 7'

Italy's Orievance are back for more assaulting hardcore harshness. The production is a lot better this time around, and the look of the record is really nice. They have sort of a Canadian meets German hardcore sound. Heavy, metal influenced, thick and harsh. Pretty good. In Italian. KM (Biba Records/Benin Leonardo/Via SS. Salvatore 3/35017 Piobino Dese/ Padova/Italy)

GYGA . 7

GYGA • 7"

The design for this one is sweet. Nothing like some fantasy scenes of orcs and goblins laying siege to a tower filled with tasty humans! The design is printed black on black with silver for more the all important song titles and band name. Well done. The music is grindy stuff combined with some straight forward hardcore stuff. The vocals go from deep throaty demonic stuff to higher pitched squealing and yelling. Lyrics are about the horrors of the world, well except for one song which is an attack against mindless straight edge hardcore stuff. here today gone tomorrow. I have a theory that in five or ten years there will be more kids on the planet with straight edge tattoos than kids who are actually straight edge. That is kind of what this song is about. Crusty fun. KM (Element Records/PO Box 30287/Indianapolis, IN 46230)

HALF SEAS OVER · CD

Four songs and eighteen minutes of emotive hardcore with sad melodies and moody vocals. The fourth song utilizes a more energetic melody, but and moody/occais. The fourth song utilizes a more energetic melody, but for the most part these songs all fall into the emotive category. At least one of these folks, possibly two, were in a little known band called Manrae. The music is a little more upbeat than Manrae, but there are plenty of times when I can hear the Manrae history. No lyrics provided. I enjoyed this one. KM. (Half Seas Over/19 Burnham St./Sherwood/Nottingham/ NG5 2FD/United Kingdom)

THE HOLLOMEN • 7"

All the stuff on Hydra Head Records seems decent and within that context, this is still better than average. The two sides are almost opposites. The one side is totally rockin and catchy (does not equal melodic). The other side is off-beat and anti-catchy, but still good. I guess the layered vocals are the main draw for me. All other facets are OK, with no complaints from me. DF (Hydra Head Records/PO Box 990248/Boston, MA 02119)

HARRIET THE SPY · tour 7'

Christ, Mike, I didn't think you were so cheap that you'd put out a one sided record. Just kidding. This 7" is a special pressing of 500 just for their summer tour, so the rules get bent a little. Harriet The Spy have a totally different sound on this record. They almost sound like a snotty contemporary to Moss Icon. They slow down, or calm down, a little on this one, and do a little more rock, but it is good. LO (Troubleman)

HATES • The Tenth Hates Recording 1997 Four short and snotty three chord punk rawk blasts from this Houston band. The Hates have a tight and jumpy rhythm section that lay down a pounding beat. Their guitarist creates a layer of buzz that he gleefully breaks for his speedy solos. The vocals are loud and rough but not dominating. The first track is a put down of working stiffs; other topics addressed include global economic nonsense and government policies. Direct and to the point pissed off punk. SJS (Christian Arnheiter/616 Branard St./Houston,

TX 77006)

HALLRAKER · She

hree tracks of speedy, mid-80's style non-metallic hardcore. On this 7" he guitars have nice, high-end scritch scratch sound and the band is tight. the guiars have nice. high-end scritch scratch sound and the band is tight. The words on side A are personal and opaque. Side B has a track that seems to be cut and paste Simpson's dialogue. I am sure fans of the Simpson's will have a good time figuring out which episedes are referenced. Pinally Hallraker commit the worst of all 7" sins. Even a half-complete original tune is more worthwhile than yet another overplayed classic rock tune covered by a punk band. If you don't have enough good songs to fill up a 7", then you are not ready to release a 7". SJS (Phyte Records/6 Common Street/Granby, MA 01033)"

HAWG JAW • It's Been 305 Of Those Days ?"
Sludgy, Rollins Band-esque rock band out of New Orleans, I.A. Their
four songs here deal lyrically about the pain of everyday life, much the
same way as Haik does, only with less-than-interesting results. A muddy,

same way as Hank does, only with less-than-interesting results. A muddy, nondescript recording job gyps these tracks out of the punch they descrive, and after you have their sub-standard metal riffs thrown at you in mid tempo over and over, you might just qualify to be a subject in one of their sones. Unlike the Rollins Band Tean't lip over the one record of their sones. Unlike the Rollins Band Tean't lip over the one record of their sones. Unlike the Rollins Band Tean't lip over the one record of their sones. Unlike the Rollins Band Tean't lip over the one record of their sones. Unlike the Rollins Band Tean't lip over the one record of their sones. Unlike the Rollins Band Tean't lip over the one record of the record According to the record According to the Rollins and the sone that the record has overything If Spy has recorded plus a couple live tracks, all remixed and on one slab for your enjoyment. So will you enjoy this? If you're into Recess Records or silly but political fair pank with a but of confusion thrown in you probably will like this. Remads his of Assistant of meet Propagandhi. So will I enjoy this? On occasion. ADI (6-7 Welconing Committee Records/PO Box 3/905 Corydon Ave. Winnipper MB/R 3M 3/S3/Canada)

INITIAL DETONATION - 767.
Four somes here. Initial Detonation are part crost, part hardcore, part prints. Somes about child abuse, animal experimentation, and the American foreign. They use some good sound bites and have both a male and female singer. My copy came with a poster that features some crusty looking an depicting some sort of pollution disaster and the crucifficion of a long harded punk type. Straight forward for the genera and well done. KM (Sensual Underground Ministries/PO Box 8545/Tulsa, OK

IDA SESSIONS - 12

don't know what to say. This sounds as though it's supposed to be played at a speed other than 33 or 45 (or 78 for that matter). It's like The played at a speed other than 33 or 45 (or 78 for that matter). It's like The Care playing at random speeds at some gothic club. The mailorder catalog claims that it's "pop in the trudition of Bowie's 'Hunky Dory,' but modernized with dissonant guttar, samplers and... an open threat to all conskie cutter punk rock." As it goes on. I have to concede that at times I canch that Bowie vibe and there's some ingenuity and innovation involved, but its eeriness is all encompassing... so bowere. "Grand and creepy melody" is right. Although melody and dissonance are usually difficult to have at the same time... Innun... DO (\$6 to Red Alert/PO Box \$11752/Portland, OR 97211)

Prom the label that brought you Bob Tilton in all their glory comes limbiss. It seems to fit in pretty nicely on Subjugation, which its intricate, pretty guitar-work giving way to faster, more heavily distorted rock, slowing back down into quiet. Female vocals which can be calm and pleasant or angry, and her apparent mood swings are reminiscent of Poligoth's vocals. Emphasis is on the melody, which is a good thing, to be sure. Not a whole lot to go on from the insert or the covers, but this little taste of "Brain Food" has intrigued me enough to at least passively be on the lookout for future releases. A little heavy on the repetition in "Consequences," but there's certainly potential in this group. Supper-rad labels on the record, too, with a sequence of shots of a boy doing a roll. DO (Subjugation/PO Box 191/Darlington/DL3 8YN/UK)

saw Impel at the Pickle Patch and wasn't too impressed, but this 7" is I saw Inpel at the Pickle Patch and wasn't too unpressed, but this ? is pretty good. Impel has a rock influence that can be over bearing on occasion, but for the most part it is solid and powerful. The vocals are screamed, though clearly understood. Decent. This is a limited edition ?" Apparently they are only making 400 copies. The labels are a bit odd since they are reproductions from an Amenity ?" (and not from the Amenity ?" that included "Impel"). KM (Redwood Records/PO Box 6041/Fullerton, CA 92834-6041)

IN/HUMANITY . Occultonomy

IN/HUMANITY * Occulionamy 7"
Kill yourself now. Kil

INK & DAGGER • The Experiments In Noctumal... 7"
I am not afraid to admit it, I like that first link & Dagger 7". The vampire theory and mostly sound went together really well. This recording is stripped down, almost like a live recording in the way it lacks, a certain something. This 7" is also a lot less hard. It is definitely vampire cockbut where are the vampire sings; alongs that made this band fun? The song on side B sort of captures some of that old sound, but that diance track just doesn't do it for me. LO (Siniba/PO Box 340/Leeds/LS4 2XU/

HEIDNIK STEW • Trials And Tribulations 7"
The first song reminded me of Sick Of It Afl, but the other three songs weren't as good. Basic tough guy NYHC with some melody thrown in to keep the Oil kids happy. If you like the sort of basic but classic hardcore punk that Headache usually puts out then you will probably like Heidnik Stew. KM (Headache Records/PO Box 204/Midland Park, NJ 07432)

THE IVY CROWN - 7

THE IVY CROWN. To Spastic rock that leaves me feeding stightly insure of what to think. Poetic, but not really moving. The vocals strain a bit too much. Musically, the tempo and changes are often too quick for their own good. A smooshed mixture of Christie From Drive. Hot Water Music and Giveuntilgone maybe, but certainly not as gripping as any of them individually. It tries hard and sometimes works fine and other times comes across as a fittle out of breath. Some very pleasing parts hear and there, though. I must concede. The struggling singing is the weak link, I guess. I like more conviction and confidence, but that squat me. When all is said and done, this isn't a had block on which to build themselves a nice little discography. DO (Backroon/PO Box \$30722/Liyoma, MI 48153)

JEREMIN - 22

JEREMIN - 7*

There was a time when music was more than just marketing terms and subgenres, in which expression was not restricted, manipulated or contrived to fit nicely into your ordered and devey-decimalized record collection. Every once in a while, a group of individuals will get together and for a few instances in time invoke this energy, to create a space in which the fusion of mind, heart, body, and spirit mounts to an outpoining of the very breath of life. Joremin was such an occurrence. This is a record that will appeal to anyone interested in moving, honest music. Every time I listen to it I remember what it's like to feel aftwe. I don't think you can get a better review than that. Plus it's got the best layour since 1776. EW (83 to King Of The Monsters/8341 E. San Salvador/Scottsdale, AZ 85258)

JOHNNY X & THE GROADIES . Fucking Holy War CD This CD is in a nebular zone, somewhere between punk and grinden It's much noisier, sloppier, and has more tempo changes than punk. B it's much hoiser, stoppier, and has more tempo changes that plans. In there's melody seeping in some places that makes it sound very punk rock. Each song is a tompo build, from slow to fast and sloppy. Eyrics are goorly, but I could tell there was some intelligence behind them. Vocals are screamed. This CD costs \$3, and clocks in at 17 minutes, so you couldn't go too wrong with it. Not a bad CD, but just not that memorable. ROB (\$3 to 3639 NE 78th Ave./Portland, OR 97213)

JUDAS FACTOR • 7"

JUDAS FACTOR • 7"

The Judas Factor features members of 108, Resurrection, Floorpunch, Indecision, and Milhouse, but these songs don't really sound much like any of those bands, especially not Floorpunch. There are a few moments where I hear a bit of 108, but for the most part this stuff has little in common with those other bands. The music is aggressive and the songs are pretty short; get in, make some noise, and get the fuck out. Decent RM (Wreck-Age/PO Box 263/New York, NY 10012)

JUDGEMENT + Haunt In The Dark 7

Finally, my kind of cover. All coolness is proven by the photo of these Japanese fellows fooking, well., eool on the cover of this album. I knew these guys would kick ass, and I was right. There is one song on side one. It is a fast, heavy punk rock song with a good chorus and a couple guitar solos. It has a good chorus that really helps the song to rage along. The second song on the second side is a little slower than the first one but it is still pretty good. The songs and all sung in English. Cool fold-out cardboard packaging. RG (H:G Fact/401 Hongo M/2-36-2 Yayoi-Cho/Nakano-Ku/Tōkyo 164/Japan)

KEITH WELSH * And When The Phone Rings....?"
Four songs with Keith on instrumental guitar and vocals. All songs have emotional and personal lyrics about relationships, and his emotions as expressed while singing them. Um, I can't think of anything else to si RG (Forever Escaping Boredom/1012 71st St. NW/Bradenton, FL 3420

KERVORKIAN - 7

these 7" consists of two excellent hardcore songs that are done in att emotive and chaotic style. One of the songs even briefly features some trumpet playing. The vocals are rough and at times a bit raspy, which fits this sort of music well. The packaging is first rate as well: creative and original looking. All in all this is a really good record. KM (Minority Records/PO Box 113/110 01 Prague 1/Czech Republic)

KHMER ROUGE • 7°

KHMER ROUGE. • 7"
Hardcore with screaming vocals and background screams. I know that I had other bands to relate this to when I was first listening to it, but now that I am writing the review a couple days later, I can I remember which bands I was going to relate thefute. In other words this review is basically going to suck. I am not saying the band sucks, just my writing and my brain. Sounds like straight edge hardcore, if that actually means mything. I fail to see the point of naming a band after the militant fassits group led by the second biggest asshole of this century (behind Hitler). I am talking about Pol Pot. RG (Witching Hour Records/PO Box 30287/Indianapolis. IN 46230)

KILL SADIE • 7

FILL SADIE • 7"

Puck, this shit is good. A bit more technical than their last release and not as fast. The last one gave me quick uppercuts to the gut but this one gives more intensely charged knockout punches. It is at the right speed enough to fuck shit up even more. It sounds like they have changed wocalists in the mix with the more understandable lyrics and less of a respiness then from the last CD. The mosic is still uniquely eatchy and energetic to say the least. Another tocking awasonic release by Kill Sadie. I will be looking forward to seeing them play at my house in September. Fucking go! SA (THD Records/PO Box 1861/Minneapolis, MN 55418)

2 h 14

KILL THE HIPPIES

More crazy '77 punk madness. Tinny recording with bass-dominated pules structuring the low end, guitars skittering above, and alternating hetween male and female vox that overall delivers a primal smass this up urge. The compressed recording totally works for the faster-paced songs, and allows the sould to dip into some haunting moments, at times delicately capturing a fierce, yet subdued intensity. The variation in the songs and between the songs kept my interest high. Early X, the Ejectors, early Smins, and the Deadbeats are all points of reference here. With an 8-page insert, this traiks as aquality record. 1ST (Donut Friends/1030 Jessie Ave./Kent. OR 44240)

Frantic and fast paced, Kodjak do the chaotic convolsion and then slip into listless little morrous to catch their breath. Emo violence from Texas. Time to freak out and beat your head on the floor. Tears for the dead. KM (Watership Records/PO-Box 8760/Aysim, TX 78713)

KITTENS · Hawan

This rocks out pretty fixed. I am having trouble describing it, except to say that the ntusic rocks. Maybe sort of like how Damnation sounds some of the time. The vocals are kind of weind, they sound like distorted voice box stuff. Luckily the vocals aren't on too offen. Does that make sense? Record comes with some suff on PBTA and animal rights. But no lyrics. RG (Denied-A-Custom/3-5-12-106 Hashigadai/Narita-Shi/

KONSTRUKTAR

Overall. Konstrukt do breakish noise, crust times that come at you like a freight train. The rest of the time, they bring in techno, crooning, disco and hardcore. There is something on the order of twenty-five songs on and manderer. There is solutioning on the order of well-wive Stags withis record, all moving towards some kind of manifesto stated on the back cover. "What's left besides empty words and distorted and meaningless rituals? Maybe it was once more than music—now it's just sad. Is bardcore dead? Hardcore is disco... just become extinct." Good point. I.O. (Hammer Weik c/o Dietmar Eicher/Allerheiligenplatz 11-37/

LE SHOK • So What 7"

Three short, fast blasts of lo-fi garage rock slam from a new-ish band who hail from Long Beach. The vocalist has a drawling whine not unlike Chris Thomson or Mark E. Smith, and I like that. The songs barrel along furiously with Headcoats (or perhaps Night Kings) intentions and are pretty on the mark. Comes with a pink guitar pick in case you lost yours. There is plenty of records out there like this, but few are good and even less are great. This falls into the former, but it's still kind of a surprise to see a quality record of this kind not made by a man whose last name is Childish. DM (Tiger Suit Records/PO Box 15482/Long Beach, CA 98815).

LETTERBOMBS - 72

Somewhat subdued female vocals over a punkish rock sound. Remind-me quite a bit of Fifi and the Mach III. The vocals really come off with a me quite a bit of rin and the watch III. The vocus resulty volue out with sort of emotional distance that combines earily with the guitar transitions. The dramming also varies quite a bit with rhythmic transitions, but altogether offers quite a bit of toe sapping opportunities. Overall, this is quite a bit of the sapping opportunities. Overall, this is good and covers the entire spectrum nicely. IST (Harmless Records) 1437 W. Hood/Chicago, IL 60660)

LINSAY · 7"

Law Sewerenz at it again with some brilliantly chaetic hardcore. These kids half from Germany and follow that awesonely granding sound. You might have heard bands like Acme, Acheborn, or Systral, to name a few. when have near to bands like Acme, Acneborn, of Systral, for halfe a few-well Linsay is another band like those aforementioned that will blow an extra hole in your head once you put down the needle on the wax. This is German style hardcore—the kind that doesn't quit after a few beatings. Almost reminiscent to Stockhaireeaquusel. Linsay definitely can hold its own and then some. This 2 is impressively raw. SA (Per Koro Records/Febrield 26/28/203 Brenten/Germany)

LOKO • Skarnengee //
Very noisy and disjointed sounding with acrouned vocals. At times this was listenable, but it just had this habit of secring off into discordance land and it would get too noisy for my justes. BH (LaNuGo/PO Box 987/1540 Moss/Norway)

LOST TRUBE - Guide To Survival CD
Lost Tribe seems a bit out of date to me. Their sound is very mid to early
"\$8. Hell, a few of the songs sound like some of the less impressive stuff
on the Flex Your Head comp, though they have more melody than a lot of
those early DC bands. The highlight for me was when they did a cover of
Code Of Honor's theme song, "Code Of Honor" Photos of skating and
the skate-anarchy symbol help to date Lost Tribe. perhaps they chose
the name "Lost Tribe" because they also feel out of place. Anyway, it
you like old style bardcore with simple melodies then check Lost Tribe
out. KM. (Amendment Records/580 Nansemond Cres./Portsmouth, VA
23707)

MAN IS THE BASTARD • Discography LP
Man Is The Bastard are the freak bomb. No guitar, lots of tweaks and
chirps, and an incredible amount of talent and creativity. One side plays
at 33 rpns and includes the songs that were on the split with Bleeding
Rectum. The other side at 45 rpms and includes the songs that were on
the split with Capitalist Casualities. Personally, I think that the split with
Capitalist Casualities was the Bastard's best release, so that helps to make
this an important M.I.T.B. release. Another classic from Deep Six. KM

MANUAL SEVEN • The <u>Shattering</u> T'

Another one down for the Profage Existence army. Fast paced anarcho out. This one seems to have an "emotional" feel, not emo but emotional. music quickly shifts from harsh in your face guitar work to cosounding lines and growled lyrics to some awesome guitar work that pushes itself through the rest of the song and makes it sound all that much better. The bass and drum work are just as good. The first song "another day another dollar" (it's on Profane, what do you expect) totally rocks! CF (\$3.50 to Profane Existence/PO Box 8722/Minneapolis, MN

THE MERCURY PROGRAM-7

First thing that came to mind was Current, but I knew there was something more, so I searched my record collection because I had to find what this reminds me of. The best I could do was an old Shroomunion? Thad, but that didn't do it. Then my mind got put to peace when I found my Fugazi CD. Packaging is very simple. ADI (Boxcar Records/PO Box 1141/Melbourne, FL 32902-1141)

MESSED UP • The Sign Of The Times 7"
Messed Up play heavy duty hardcore from Nakanoku, Japan. These four tracks roar with positive energy and the never look back, never surrender the spirit of DIY hardcore. Take the song "There Is Hope" for example: "even if this moment in which I live were something given to me, I can think what I can do." That's rad. Musically, Messed Up thrash like crazy. timing what can on. That year, Musicany, weeker op judast net crisis. The telekinetic bass and drums team, who are tight as carbon atoms in a diamond, carries along a massive wall of guitar. The singer is all worked up, shouting lyries with force and conviction. A thing of beauty, SIS (H:G Fact/46) Hongo-M, 2-36-2/Yayoi-cho, Nakano/Tokyo 164-0013/

MID CARSON JULY · Wound Up Down South CD

Light pop punk stuff with tight little melodies and all the pleasantries. The 7" they did had more power, but maybe that was just because there were less songs. These seven songs are still okay, though Lisa proclaimed at one point, "This is terrible." Indie rock hardcore can be good or bad, and I guess it all depends on your perspective. As I said I did like the 7", but I wasn't nearly as impressed with this CD. Perhaps my tolerance for indie rock is wearing thinner than usual. My tip; if you like this style of music pass on this CD and check out the Exploder CD. I think they do a better job than Mid Carson July with the CD format. KM (Rosepetal Records/62 West Willow St./Carlisle, PA 17013)

MILEMARKER • Non Plus Ultra LP
I was expecting something more akin to Hellbender in the sense that I
was expecting singing and melodies and lots of catchy songs. Instead,
Milemarker play discordant tunes that alternate between listless ditties and awkward moments with singing that is often coarse and distorted. One of my favorite songs simply had AI (from Hellbender) reading from his writings over the music. Lisa, on the other hand, found this to be the most annoying song. Here and there I hear Fugazi (the later, more abrasive most annoying song. Here and there I hear rugazi (the later, more abrasive stuff) and then a bit of Bauhaus on one song, and then they sample Born Against, Jawbreaker, and Team Dresch. I am not sure if I like these songs or not, but it is all well done for what it is, and at the very least interesting. They were pretty good live. KM (Paralogy/PO Box 14253/Albany, NY 12212)

Being that it is Mineral, I have to love it. My expectations were high as with all of their older releases, and they were met with no problems. I kind of forgot about Mineral after they broke up because their LP slated for release about a year ago never came out. But actually, this 7" is a precursor to their belated 12" coming out on Crank in the future. There are two songs, one is cover of Psychedelic Furs called "Love My Way" which happens to be one of my favorite 80's ballads to romance and fine loving; and the other is off their LP. This song, to say the least, is incredibly beautiful and creates the same butterflies, that have fluttered in my belly beautrul and creates the same butterrules that have fluttered in my belly from the last nights spent with Mineral. There is one thing about this song that makes me respect them... it sounds nothing like radio friendly music, like I was expecting. It still has that same Mineral-esque sweetness and hasn't changed from their other beauties. I hope the LP will stun me with the same awe when it does reach the stores. I can't wait for that feeling again. SA (Crank!/1223 Wilshire Blvd. #823/Santa Monica, CA

MINNIE'S RAPE • <u>The Hard Corazon</u> CD Generic sounding punk with slick production sung in Italian. How many bands can sound like NOFX? Such a brief tantalizing hind of buzz-bomb along the way. One or two of the songs do manage to step out of the formula for moments, but for the most part it's chord... chord chord chord one two one two. 1ST (Outright Records/via Padre Boga 13/20031 Cesano Maderno (MI)/Italy)

THE MOST SECRET METHOD · Get Lovely CD

I have seen The Most Secret Method play at the Pickle Patch twice, and both times I thought they rocked out with power and energy. I also like their Petitione art motiff that they use for flyers and for the art on this CD. But the songs on this CD are watered down and lifeless. I was CD. But the songs on this CD are watered down and lifeless. I was really shocked at how un-energetic these songs are. They just sit there and lightly move around. When I was putting this in my CD player I was thinking, "Now I can finally say something nice about a DC band." But, alas, Get Lovely ain't cutting the grade. I would give this a C- at best. On the other hand, I would give The Most Secret Method's live performance an A-. That is a pretty big difference. Hmmin... what happened to the Dischord community? I haven't heard anything but lifeless pretentious rock from that area of the world in the last five or six years, except for Fugazi of course because they are still dead on live. Go see The Most Secret Method live, but beware of this boring CD. KM (Slowdime/PO Box 414/Arlington, VA 22210)

MURDER-SUICIDE PACT · LP

Featuring a bunch of men that were in Failure Face, E.B.S., Slap Of Reality, and End Of The Century Party and the artistic skills of Mad Marc Rude on the cover. It was cool to Rude's work on a record once again. The music isn't as powerful as Failure Face nor as fast and frantic as End Of The Century Party, but rather more mid-tempo in the vein of mid '80s hardcore stuff. The lyrics are well written in a style mastered by the likes of Infest and SSD and similar to the stuff Bob wrote for Failure Face. I liked this record, though I was expecting something more akin to Failure Face and to be honest Murder-Suicide Pact is a bit ordinary in comparison. Still, it was great to ad another Mad Marc Rude cover to my collection, and when compared to most of the indie, pop, and so called emo stuiff coming out these days this gets two thumbs up. KM (\$6 to Burrito Records/PO Box 3204/Brandon, FL 33509-3204)

THE NEIGHBORS • The More Money One Has... CD In no way can I justify this, but I was expecting to hate this CD because it looked like another mindless punk band. I was pleasantly surprised to find that The Neighbors play fast hardcore with shouted and snotty vocals. In addition they have great lyrics that are amazingly lengthy; no sloganeering or cheap one liners here, but rather in depth content and well delivered sarcasm. These people could move into my neighborhood and I would be happy to say hello. KM (Muck Records/6282 Stewart St./San Diego, CA 92115)

NEW DAY RISING . Memoirs Of Cynicism CD

For all you punkers out there that used to be metallheads. Melodic metal, that is. New Day Rising have lots of parts that move toward a moodiness not found in straightforward metal, but more and more common in bands like Coalesce and Cave In. Hard, but then not really. In a way, I find them a little over dramatic; searching for big words to make themselves seem serious. LO (Eulogy Recordings/9301 SW 56th St./Cooper City, II. 33328).

THE NO-TALENTS • 7"

One of the coolest covers ever, with the four members running through a supermarket. Unfortunately, the record itself doesn't do a hell of a lot for me. Bratty punk that you might expect from a band called The No-Talents that plays plenty of shows at Gilman and reside in the Bay Area. Two women share the mic and scream in different languages. Pretty fast, pretty typical, but all-in-all pretty good for the style. DO (Broken Rekids/PO Box 460402/San Francisco, CA 94146-0402)

NEW DAY RISING · live 12"

NEW DAY RISING • live 12"

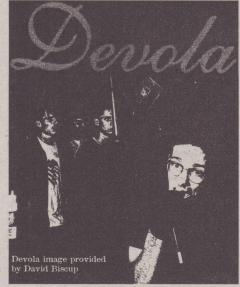
Low quality live recording of the earlier New Day Rising stuff that was a lot less metal. This recording has much more of a hardcore sound than the Memoirs Of Cynicism CD I heard. I'm guessing that there are seven songs on here, though it's hard to keep track of how many songs they do since there are long interludes of talking between each one—just like a show. If you are a big fan of New Day Rising, then you might want to search out this limited edition (500) record. LO (Moo Cow/PO Box 616/Madjeson WI 53701)

NOISEGATE • The Towers Are Burning 12'

This thing only has two songs on it, and while that might normally be a bit ridiculous for a 12", Noisegate are anything but normal. Ambient noise, feedback, samples, moaning, screaming and video clips (okay, the video clips are isolated to their live performance since the 12" lacks those sort of visuals). Song structure is unconventional and in general Noisegate are certainly doing their own thing. Oppressive and heavy. When I saw them live I was overwhelmed and eventually became restless, but the record doesn't require my constant attention, which is nice when dealing with such dark and oppressive music. KM (One Hundred Years Of Solitude/PO Box 112392/Campbell, CA 95011-2392)

OKRES • Patridiotyzm CD
Fast metallish hardcore, not moshy at all. Almost reminds me of Excel.
The double base drum and guitar solos were a bit much for me. BH (QQRYQ Productions/PO Box 45/02-792 Warzawa 78/Poland)

ONLY IF YOU CALL ME JONATHAN · You Get... 7 Pop rock from Sweden. They throw in some jerky rhythm changes and a bit of crunchy feedback to liven things up, but this is mostly tame and mellow pop music. The lyrics to all three songs address the aftermath of a relationship gone sour. SJS (Diving Records/Fogdarodsv. 19/8-23443 Hoor/Sweden)



OPERATION · Frihet? LP

Apparently this is a repress of an LP that was originally released in Sweden earlier this year. Operation is an anarchist thrash band that utilizes male and female vocals to pound out their message. The enclosed booklet is really big and filled with lyrics and translations along with lots of images and writings. Lots to read and look at while listening to Operation thrash ti up. I didn't find their music to be all that great, but I think that punks that are more into this style of music will find this to their liking. KM (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

OUTAHAND • For Pit Sake CD
Their goal is to mosh, and that is just what the intended audience will do when they hear this. Songs about drinking, moshing... and Happy Gilmore. Fast punk that causes one to get up in a drunken rage and break things, sort of. Very slick packaging. If they keep on doing their current thang, Victory may be theirs. Visit their web site at www.outahand.com. I am not sure if this is Sinus' address. RG (Sinus Records/PO Box 2831/ Orcutt. CA 93457)

NYMB · Novembre 12"

Amazing. Powerful melody in the vein of Rainer Maria, but (gasp) better. This band harmonizes really well, and Elaine's voice reminds me of the singer of Cocteau Twins. The first two songs all build and move, never singer of Cocteau Iwins. The first two songs an build and move, never getting boring. And I get bored by this style of music easily. The two on the flipside are a little thinner and comparable to something light, like Heavenly. If you like this kind of stuff, you should get this. LO (Static Station/PO Box 803237/Chicago, IL 60680-3237)

PANKRATION • 7"
This is a nice looking 7" that has some harsh Born Against/Universal Order Of Armageddon influenced hardcore cut into the grooves. The second side which only has one song, "Goldberg," is totally Born Against sounding. The vocals are really distorted sort of like later Born Against material. I liked this one. They were good live as well, and nice people.

PARTY OF HELICOPTERS • Abracadaver CD I love this CD. Party Of Helicopters combine rock art in this weird way that I don't think I can explain. Nevertheless, I'll try. The vocals are sung straightforward, but the back up of the guitar and such tweaks the sound into a buzz of melody and discord. If you've heard anything else on Donut Friends, you would expect a crazy hardcore sound. Party Of Helicopters have it fine tuned and churn out something a little different. LO (Donut Friends/1030 Jessie Ave./Kent, OH 44240)

THE PARTY OF HELICOPTERS · Abracadaver CD

I thought this band was very good when they played here. It was mostly just the very well-played that impressed me. I haven't heard many bands that sound like this, so it is hard to relate this to other bands... but that is good because it means they have an original sound. The music is not really heavy, but it is not weak either. More like driving rock and roll. Well, I think they are a good band and I very much like this CD. RG (Stickfigure/PO Box 55462/Atlanta, GA 30308)

PANTHRO U.K. UNITED 13 • Sound Of A Gun 12" I really liked this very much, yes I did indeed. At time I was reminded of a more melodic Slapshot (as bizarre as it seems, though not that odd if you've heard Stars & Stripes) because of the English Oil influence that you've neard state & stiples obecause of une Enginsin O'i mindence uncereps into both bands' music. At other times I thought of Naked Raygun. In any event, Panthro U.K. United 13 play extremely catchy punk that is, as noted, influenced by English O!! Melodic and upbeat with great singing. I listened to this at least 20 times one day and it never got old. KM (No Idea/PO Box 14636/Gainesville, FL 32604-4636)

PEACE OF MIND . 7"

PEACE OF MIND*?"

Another seven inch from this German band. I think this record captures the energy that this band has better than any other of their recordings. Peace Of Mind have a strange mix of old and new punk rock in all their songs. One band they remind me of is Monsula, although Peace Of Mind's tempo is often slower or faster. This band always puts a lot of effort into the substance of their records. In every record there are lots of ideas and pieces of writing from the band members, showing their personal and political sides. LO (World Upside Down Records c/o Urte/Goettingerstr. 39/37120 Bovenden/Germany) 39/37120 Bovenden/Germany)

PEACE OF MIND • All Set To Boogie And No Place To Go LP After a couple split 12"s, Peace Of Mind embark upon their own full length record. This band fuses an emo DC style with early nineties East bay pop punk. This LP has a funny little disco theme throughout its massive booklet, just proving you can be serious and still have a sense of humor. LO (World Upside Down Records c/o Urte/Goettingerstr. 39/

PENADAS POR LA LEY • Sexo Debil? CD

14 tracks at 39:22 minutes. This CD contains some blazing buzzsaw punk from this Argentine band. Their statement of purpose reads something like this: "women," we encourage you to participate in life. Let's all join together toward the same goal: union and respect, through daily struggle, without differences with others." If I translated that departs the band has defined as a participate with the CD. daily struggle, without differences with others." If I translated that decently, this band has lofty goals and a positive attitude. Their songs address such topics as the "Disappeared Ones," the troubles of the poor in Argentine cities, and the troubles in Somalia. Musically this is simple, as fast as possible punk rock. What Penadas Por La Ley lacks in complexity they make up for in fury and passion. The last five tracks are live recordings that bristle with energy, though the audience response is a bit lacking. SIS (c/d Luis Esteban/Calle 64 #691.5/1900 La Plata/Buenos

PETER MANGALORE • Decay Of The Iron Man 5"
This is definitely a Deep Six release. As Man Is The Bastard often does, Peter Mangalore doesn't print their lyrics but rather they tell us what they are based on. And their music is reminiscent of Crossed Out or Infest. Unfortunately I can only listen to a small portion of this 5" since my turntable refuses to play the whole thing... too small. Not the most aggressive power violence but certainly in that genre. KM (Deep Six Records)

PETERBUILT . 7"

This 7" contains two tracks of emotional rock. Both start off slow and Inis / contains two tracks of emotional rock. Both start off slow and quiet and build to a loud, churning conclusion while the singer shouts words like "waiting" or "regulation" over and over. Not much else happens. There is a lot of repetition before and after the big dynamic shift, leaving that change the only excitement. This is listenable but ummemorable music, a bit contrived and a bit too slick. SJS (Hazel Records/PO Box 195460/Winter Springs, FL 32719)

PLANES MISTAKEN FOR STARS · CD

Twenty-four minutes of emotive rock is what Planes Mistaken For Stars has to offer. They do it well, and for the most part they held my attention. Some parts are a bit too indie sounding, but they also have some energy. Like Christie Front Drive, who have certainly influenced Planes Mistaken For Stars, I find this much more palatable listening while at home than at a gig. I wasn't all that into either band's live performance, but I this is decent listening while packing records or writing letters. KM (Planes Mistaken For Stars/5007 Linda Curve/Peoria, IL 61607)

PREVAIL • <u>Carousel</u> 7"
Prevail do a take on the harsher metal disquiet of bands like Converge, though they transform it into a more hardcore punk sound. The six songs here are all solid and catchy, while staying raw and avoiding over production. While the music steers somewhat away from utter harshness, the lyrics are all about being totally fed up and are generally awesome. LO (Concurrent/PO Box 55462/Atlanta, GA 30308)

PREVAIL · New Foundations LP

This is an impressive record. The songs on this LP rock a little harder than the seven inch, though the style is similar. Plus, as one reads from the booklet, it isn't just empty rock. King Of The Monsters is putting out a lot of really good records this summer; this one ties the Reversal Of Man/Puritan LP for being my favorite. LO (King Of The Monsters)

Portrait play consuming, crazed emo core. There is even a violin; which adds a bit of mood to the sound, pushing it in the direction of great French bands like Ivich, Ananda, or Anomie. Regardless of such

similarities, this seven inch doesn't fall into the void of type. Very nice indeed. LO (Concurrent)

PUFFBALL • 7"

hardcore. Reminds me a lot of the later Jerry's Kids stuff. Has a weird sort of intensity to it and isn't half bad. BH (PO Box 145/Northville, MI 48167)



POST REGIMENT • Tragedia LP
This Polish band crams thirty-two songs onto this 12". Post Regiment is fronted by Both a male and female vocalist, though I think the woman's vocal should have been mixed louder because the male vocalist and the male back-up vocals tend to drown out her voice when they sing together. For the most part the music is by the numbers thrash or crust with weird moments that serve as intros and breaks. The songs are pretty quick and generally short. The lyric booklet has their lyrics translated into English. KM. (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

POUND WI • Perseverance In The Face Of Reason 7"
This is an interesting 7". Some of it reminds me of if Low decided to play their songs with distortion and heavy. Or maybe if the member of Devo started a Roddanish band. The songs and playing are very mechanical and overly deliberate. Mutated math core that's good but just doesn't flow that well with me. ADI (Flannel Jammies Music/3160 Thorp/Madison, WI 53714)

PRAY SILENT • The Golden Flag CD • 4 tracks @ 12.354 feelly don't like this. Pray Silent are from Switzerland and take that Victory mosh-metal HC stance for tough guys. They seem to like drop-D tunings and that B.C. Rich sound, and the singer (whose name is Atthat) just screams and screams. I did not enjoy the twelve minutes I sperit with these strapping young men, and that more or less held their message (which wasn't all too original, judging from the lyrics) back from me all the more. Ugh. DM (Genet Records/PO Box 447/9000 Gent I/Belgium)

PINK TURDS IN SPACE • The Complete... CD

38 tracks @ 72-21. Compilation of all recordings, including demos and live tracks, by this powerful Irish hardcore band, spanning the years 1986-1991. No information on these folks came with this CD, which makes me feel kind of dumb for not knowing better because after listening to the whole thing a kew times. I realize that I missed out on a fucking great band. PTIS a music is rough and unforgiving crust-metal-grind with harsh female vocads and a bunch of good ideas that keep this many songs from becoming state of samey. The lyrics are just as strong, screaming out in violent imagery about a fumber of dark, brooding social and political nightmares. Totally worth it, man. DM (Rejected Records/9 Woodlands Ave./Dun Laoghaire, Co. Dublin/Ireland)

PRODUCT Dedication 7"
Four well done moshing straight edge hardcore tunes with late '80s early '90s vocals. Good stuff. The highlight for me was the barber shop quartet version of 'Has The Edge Gone Dull?" Lyrics about staying true to your causes, animal rights, and environmentalism. Not for everyone, but definitely for those that still love their Chain Of Strength and Against The Wall 7"s. KM (Green Records/Via San Francesco 60/35100 Padova/

PROKLASA • Cordoba Achtundneunzig 7"

An intriguing concept is employed on this record. Prokhasa have written a seven track celebration of a fabled 1978 soccer game, and the fairy tale which has developed around that game. Prokhasa attempt to use the game as a metaphor for the personal and political topics they wish to address with their masic. In their brief explanation, Prokhasa say that soccer symbolism can be understood by anyone and that "soccer is the truth," so all you X-Files followers should shift your attention to the World Cup. So aside from all that, this record contains a bunch of short blasts of emotional hardcore tied together with sound bites from a soccer play by play. The masic is a blur of guitar over throbbing bassing and efficient clattering drums. The vocals are your standard primal screaming. This works fairly well. The tunes build quickly toward an intense climax at the end of side two. SJS (Charon Collective/Horagasse 9/2500 Baden/ Austria) Austria)

PROTECT • Proud Ones... [1] Keep On Striving Till I Die CD 9 tracks @ 15:54. Japan's Protect take it back to '89 with a potent blast of Youth Crew stylee. You can tell these guys worship bands like Bold and Chain of Strength with their big metallic sound and gang choruses (and by the photo of the big pile of their records beneath the CD tray). (and by the photo of the high pile of their records beneath the CD tray). Sung in typically wacky Japanese approximations of English that may have been better left alone. Production is great, and I was nodding my head throughout. The collage inside shows the band (I presume) hanging out at home and in the States, with their extended "crew" that includes members of Madhaii. Much better than I anticipated from the looks of this thing. DM (Straight Up Records/KOWA Bld. 2F-Minami-2 Nishi-1 Chuou-Ku/Sapporo 060/Japan)

PUNJAB . 7

PUNJAB 4.7".

Punk kids from Chicago are just so damn musically diverse. You might be thinking another Brald or Cap'n Jazz type outfit but this is something different. It still lies in the emo vein but it's heavier, more screamo emo, but just as eclectif. Eclecticity is one thing I look for when hearing bands from this magical city of musical masters. Punjab takes a while to get the groove on but most bands do. I can hear a lot of potential for something awe-shattering if they don't break up. On this record, they don't quite permeate the Youly but they are breaking skin slowly but surely. This ain't a bad release but it can do better. SA (Communique Recordings/Solo 6285/76193 Norrtelic/Sweden)

RAIN ON THE PARADE • Body Bag CD

Thirteen tunes from the little known Rain On The Parade. Their 1st 7" was great, and then I never licard anything else about them. I've heard that they released a 2nd 7", but I've never seen or heard this said record. In any event, Rain On The Parade play excellent straight edge hardcore stuff influenced by Uniform Choice and a heavy dose of Gorilla Biscuits, and their lyrics are pro DIY hardcore stuff. This CD includes their debut 7" songs. I've heard that this will be released in the States on Teamwork. I hope so because this as 'really good and totally deserving of some attention. Great. KM (Soulforce Records/Apartado De Correos No. 18 199/28080 Madrid/Spajin)

RAZ-PLAZ • 7"
Wow, this is pretty weird. I can't even tell where these people are from.
There is no address. This music is sort of just playful weirdness similar to Mexican Power Authority. Overall, the music is pretty different though. The last song on the first side is the same as the first song except it is sped up so they sound like Alvin and the Chipmunks. Contains ten songs. RG (Shlyack Corecords/distro by Jay Walk)

RAMONA AND BEEZUS • Built To Abandon... CD
13 Boring Songs 63 Minutes. This review is going to be easy because I have no doubt that this CD is horrible and I have no regrets of trashing a "band" that has made me listen to 63 minutes of complete shit. Anyway, a lot of this is acoustic with really bad singing (not bad in a good way either, just bad bad) and maybe some drums or cheesy drum machine. I was going to compare this to a really horrible Beck without talent, but that d be too good. Revenge is mine as I snap this CD in half. ADI (IMP Records/PO Box 50138/Ft. Wayne, IN 46805)

REACT • Disturbing The Souls... 7"
Well, Profane puts out another ass kicking, fast paced, crustier than crusty release. Fast paced hardcore crust with dual M/F vocals. You know the deal, fast paced and angry, screamed and growled vocals with some Doomish riffs. Highly recommended. CF (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

REMISSION • Temporary Service=Temporary Slavery 7"
These guys keep getting better. I just picked up one of their records and was very impressed. I was even more impressed with this seven inch. Fast paced crusty hardcore. I do have to say the best part of the band are the dual vocals ranging from growling to insane screaming. The music is included to the hard band are the dual vocals ranging from growling to insane screaming. The music is a continuous form of the desired band band are the dual vocals and band are the dual vocals are the screen when the properties of the screen was the properties of the screen was the screen when the properties of the screen was the screen w right there behind them delivering fast and hard, in your face brutality. CF (Denied A Custom/3-5-12-106 Hashigadai/Narita-Shi, Chiba 286-0037/Japan)

REMISSION • Ninety-Five To Ninety-Eight 12"

Just as the title suggests, this is a discography of Remission's past releases. It includes one demo tape and three 7"s, totaling twelve songs on each side. I liked this record a lot. The two singers sound really good together, one has a screechy voice while the other's is more throaty. All of the songs are very fast and although maybe a little simple, they still have an original sound to them. As a comparison, some of it sort of sounds like Rorschach, and real fast like Detestation or something. A very good album by my standards. RG (Dead Beat Records/PO Box 288/Los Angeles, CA 90078)

(oops... this next one is out of order!)

AREA 51... - Discography 10" Wow, I like this. I had never heard of Area 51 before, but maybe I am out of the loop. This 10" has twelve furious little songs on it. Mostly they do a slightly poppy and snotty style punk that stays upbeat. Each song seems to have a part that speeds up as they get to the real screamy part of the song, but no matter what there aren't any slow parts. It is nothing totally innovating, but it is good. LO (Hopscotch/PO Box 55783/Valencia, CA

RUN FOR YOUR FUCKING LIFE • 7"

Run For Your Fucking Life plays ugly sounding hardcore with lots of distortion and angst. I guess they could be described as power-violence since; pictures of tortured people and decapitated heads accompany lyricabout burning your bridges, hate, revenge, and popularity. Nasty stuff, kids. KM (Hopscotch Records/PO Box 55783/Valencia, CA 91385)

RENDER USELESS • <u>Discography</u> CD
This CD is packed up to about 73 minutes of Render Useless from the years of 1994 to 1998. If you have heard Render Useless and enjoyed their fluctuating ride of emotions then this is something to keep in your collection. I have always liked what they have put out in the past so this is something that I will need to bring me back to how emo was a few years back. They always have played really enjoyable music. The packaging is excellent as well. A cardboard three-fold with patches, stickers, lyrics, pictures, etc. This is a CD emo kids should get a hold of. SA (Clue #2/PO Box 402/Maple Ridge, BC/V2X 8K9/Canada)

SULLESPALLE DELLEPIETRE • 7'

This is a one sided 7" with some Man Is The Bastard influenced graphics and music... the sound quality isn't too good, perhaps like the early MITB split 7"s. The music is just sort of weird with what I believe is a banjo on one song. I didn't really like this one too much. No lyric sheet and not too interesting. KM (Empty Chairs/Via Vico 22/00196 Rome/Italy)

SCHIZMA · Podnaciskiem CD

14 tracks at 30:16 minutes. This is slow hardcore with a lot of subdued chug chug. The music is mostly low end, repetitious riffing that exists as background for the extensive vocals. Usually one singer is featured, as background for the extensive vocals. Ostaniy one singer is reduced, as or two different voices will sing in opposite channels. Those vocal changes add the only musical variety to these 14 tracks that otherwise might as well be the same song played multiple times. Without the aid of translation, I believe the lyrics address the problem of neo-fascism in Poland. SJS (QQRYQ Productions/PO Box 45/02-792 Warszawa 78/

SCHOOLJACKETS • Back To The Dance Floor CD
40 tracks at 24:01 minutes. Funky, thrashy, wacky punk from Yokohama.
The Schooljackets complete discography averages out to about two dances
per minute in that hyperworld where you jam as much as possible into as
brief a space as possible, and there is a lot jammed into each of these
songs. The Schooljackets hybridize Funkadelic, The Maytals, the Big
Boys, Lip Cream, Operation Ivy, Madness, James Brown, and Lee Scratch
Perry and they do it at 78 mm. (Well pot really at 78 mm.) Their lyrics Perry and they do it at 78 rpm. (Well, not really at 78 rpm.) Their lyrics celebrate the diversity of the hardcore punk scene and the joy that results from everybody getting together and having a good time. Brilliant! SJS (H:G Fact/401 Hongo-M, 2-36-2/Yayoi-cho, Nakano/Tokyo 164-0013/

SEA OF CORTEZ · CD

They sound a lot like Ambassador 990, but more raw and just as intense. The drumwork here drills me into complexity, and the music is definitely up to par with the rest of the band, keeping the sound eclectically diverse with those really quiet parts and those very loud and embracing parts. I haven't heard any of their other releases and I missed their set at the Goleta fest by a second so I can't really compare their older releases or Solution test by a second so team treaty compact that note reclass of their live sound to this album... but from hearing this alone I am well satisfied and ready to hear some more. This band reminds me a lot like watching Evergreen play some of their faster songs, despite the fact that Sea Of Cortez are a bunch of skinny lookin' cowboys. Nonetheless, this album is a must for kids that appreciate good wholesome rockin'. SA (Voice Of The Sky/PO Box 10213/Columbus, OH 43201)

SERENE • Inward Flowering CD
Swedish hardcore with screamy vocals and very fine production. The
lyrics pertain to issues such as child abuse, the personal aspects of punk
vs. rockstar bullshit and insecurities and are both poetic (in an uncheesy
way) and to the point. Though the screaming style grows a little stale for me, they are able to keep the music varied enough to make up for it. I think that Genet scored a fairly nice release with this one and Serene should be happy with how it all turned out. The personal and the political become one and the result is a well-executed compact disc. Quite a nice booklet, too. 11 songs, 33 minutes. DO (Genet/PO 447/9000 Gent 1/

SEVEN DAY SAIL • Systematic: Entropy CD
I really can't get into this. I know what they are trying to create but they can't quite get the job done which makes it very frustrating to listen to. They are an emo band using all the high chords and finger picking to duplicate the Christie Front Drive feel. The vocals need some help as well. It is right in the middle of being unbearable and being totally unbearable. I don't mean to completely destroy this band and I am sure they have a pretty good following in Sioux Falls but it doesn't quite catch much of an interest here. SA (Counterfeit Records/2416 Royal Ct./Sioux

SHAI HULD • Hearts Once Nourished With Hope..., LP
The production and recording are pretty good, so Shai Huld has an okay
sound, but I found this stuff to be pretty uneventful. I have no idea what
to compare them to. Metal influenced hardcore stuff with heavy vocals and music. Actually, the music isn't all that heavy. Most of the power comes from the vocals. I don't know. Whatever. I listened to this so many times waiting for something to say to come to mind, but the bottom line is that I neither liked nor disliked Shai Huld. I remain indifferent. KM (Crisis Records)

SHOCKWAVE • Warpath 7"
I don't know if this is a joke or not. First off the picture on the back has a bunch of guys in Shockwave hooded sweatshirts wearing gas masks, ski masks bandanas looking real hard. Then there's this Transformers because the state of the December 100 and 10 over the place. ski mask bandanas looking real natu. Then there's this Hanstonners theme throughout; they've got the Deception logo all over the place, they're even named after a Deception and at least 2 (probably 3) songs are named after Deceptions. Even Scrap Iron and Firefly, some of the guys nicknames, are from Transformers. The cover is weird, too; camo background with a silly looking animated drawing of three bombs. The music goes right along with the SxE hooded sweatshirts and is actually pretty good, with clean and full production. Those into the more brutal militant SxE would like this. ADI (SA Mob/PO Box 1931/Erie, PA

SHOUTBUS! • Ain't That America? CD

SHOUTBUS! • Ain'! That America? CD

18 tracks @ 23:07. This band sounds like no one if not the Minutemen. And since it would be pretty hard to try and rip off a band as unique and powerful as the Minutemen without letting it show, I'll have to say that this is an intensely faithful nod to Double Nickels On The Dime. They even cover "Viet Nam," for Chrissake. Shoutbus! play with all the vigor of Watt, Hurley, and the late D. Boon, and from the enclosed band photo, they even have the same physical build. The lyrics pick up in the '90s where the Minutemen left off in the '80s, dealing with the evils of bureaucracy, war, and society head-on. Adding a few other elements to their sound from bands like Nomeansno (slight prog-punk and mosh-pit tactics), Fear (one of the singers sounds a bit like Lee Ving), and the Big Boys (figure it out), Shoutbus! kinda pisses off the purist in me. But knowing that there's probably an entire generation of kids out there who missed the boat on a band that I consider to be one of the greatest of all-time, Shoutbus! are as faithful a recreation as I could hope for. Rock on. time, Shoutbus! are as faithful a recreation as I could hope for. Rock on. DM (Art Monk Construction/PO Box 8332/Falls Church, VA 22040).

SLANG • Super Chaos CD

Mosh songs from Sapporo's finest, playing hardcore for the ex-cons in the pit. This shit is hard, just as hard as early New York hardcore, but with a Japanese twist. All the lyrics are in Japanese and are heavily saturated with loyalty, resistance to corrupted ideals, and general frustrations. So after the long hours of a double day school system with conservative teachers and tight necked faculty, the kids come to see Slane to vent out their race. Pretty much all the sing-a-longs are in English so to vent out their rage. Pretty much all the sing-a-longs are in English, so all the kids will have to ego de benkyou shimasu. This is where "Sapporo hardcore lives" as Slang puts it. Take your shirts off and fucking mosh. SA (Straight Up Records/Kowa bld. 2F/Minami-2 Nishi-1 Chuo-ku/ Sapporo 060/Japan)

SLEEPING FOR SUNRISE · Skyline Symmetry CD

These guys are doing this band to expand quirk-rock, which originated from their hometown, Illinois. I love their changeups, their strumming styles, guitar orchestrations, and other fun things they do that make their sound very mid-western. Blake's vocals even sound like Promise Ring. I am sure once you read that there is another Davey Van Bohlen vocalist you'll either hate it or love it. It has a solid indie-rock appeal and doesn't stray too far away from the fluff that is prevalent in all of their songs. To make better sense of this, they don't get wicked like Cap'n Jazz but stay on the conservative side of Illinois. Their songs don't shout at you but patiently stride with confidence with their humble and quiet nature. This fits a good dinner date. SA (Playing Field Records/PO Box 851/Urbana, IL 61803)

SLUGFEST • Live 7"
I have never heard Slugfest before, so it makes it even harder to judge this live recording. This could be the best or the worst thing they have ever done, I have nothing to compare it to. As with most live recordings, the quality is pretty bad. The music itself isn't that bad though. Slugfest play straightforward, chugga chugga, straight edge hardcore. Not too many surprises or disappointments. LO (Initial Records/PO Box 251145/West Plears Fald, M. (4325). West Bloomfield, MI 48325)

SMORGASBORD • Rhythm Through Vaseline 10"
This Norwegian power trio pumps out six tracks of dense, monochromatic aggro-rock, with a surprising amount of melody. One obvious reference point is Unsane circa 1992. The guitar and bass churn out blankets of hyper distorted zoom and whump over thudding drums. The vocals are heavily distorted and buried in the resultant noise. The words reveal familiarity and disgust with the seamier side of life: prostitution, bad sex, bad love, and more prostitution. The music is fast and loud and the recording job is sufficient to capture the mayhem. SJS (Lanugo/PO Box 987/1504 Moss/Norway)

SODA POP FUCK YOU • Timing Is Everything CD

15 tracks @ 37:56. Here's a great Bay Area pop-punk-ska band who take the two-tone monotony of modern ska and actually use it to their advantage. They know how to use their ska influences to infuse their already great songs with loads more energy than if they were just another Tilt clone or one of those wretched nth-wave ska groups. Part of the charm here is owed to Cristina's smart lyrics and confident delivery. Her charm here is owed to Cristina's smart lyrics and confident delivery. Her words deal with topics like failed relationships and family ties like she's got something to say about it, instead of just feeling sorry for herself. The band doesn't just play the same three songs over and over either; they keep it lively and inventive, and actually seem to be having fun doing exactly what they're doing. SPFU are in the true spirit of Op Ivy in that they can play past the medium and let the people behind the music come through. DM (Bad Monkey Records/476 North St/Oakland, CA 94609) or (New Disorder Records/445 14th St./San Francisco, CA 94103)

SOWPLOT • Conciencias CD
13 tracks @ 19:49. Pretty straightforward, speedy SxE hardcore out of
Barcelona. Song arrangements and attack recall a far less intense
Rorschach. These guys manage to pay homage to so many different bands in each song that the results are fairly nondescript, though never boring. A few songs in Spanish, and the rest in English, mostly dealing with your typical hardcore topics ("fuck the scene;" "politics = corruption;" "stay true to the X.", etc.). They're not saying anything new, but few bands in the genre really are anymore. DM (B-Core Disc/PO Box 35221/08080 Barcelona/Spain)

SPEAK 714 * Knee Deep In Guilt LP

I wasn't sure what to make of this. Dan O'Mahony's last attempts at vocals have left me laughing. He just doesn't have the voice to do melodies and catchy pop/indie rock. Fortunately, he has gone back to screaming. The music is straight up Uniform Choice, and while Dan's vocals are not nearly as good as Pat Dubar's vocal work with Uniform Choice, Speak 714 comes off with a record that is at least as good as the No For An Answer LP. The songs lack the power of the No For An Answer T', but they are still pretty powerful and well played. The lyrics are still thoughtful and intelligently written even if I don't always agree with the points being made. Some of Dan's history and attitude changes are pretty apparent in a few of the songs. All in all I enjoyed this record. I had pretty low expectations and Speak 714 easily surpassed those expectations. And of course there are other people in Speak 714, but Dan's persona dominates especially with his mug plastered on the cover. KM (Revelation Records)

SQUIGGY · Middle Class Rebellion 7"

The music on this record is not the most innovative, but when it comes to Oi, I guess there's really no need to deviate from the classic formula. Singing about the working class and solidarity, Squiggy sticks very close Singing about the working class and solomatry, Squiggy stees (ct) close to the party lines established by the title of this record. So yes, this has been done before (and been recorded with more energy), but the sentiment seldom comes through as strong as it does with these guys. DF (Headache Records/PO Box 204/Midland Park, NJ 07432)

STACK • Mondonervaktion 7"

This should have been reviewed eons ago, but just kept getting overlooked. Stack play fast and brutal metal influenced hardcore that never lets up. Eight songs of skull splitting thrash with pissed off and irreverent lyrics. German hardcore to the bone. KM (Equality Records/Vor Dem Steintor 7/28203 Bremen/Germany)

Full-on '77 punk rock. Although the A-side sounds like yet another Supercharger sort of lo-fi rock, the B-side bristles with spikey rawness. Blazing buzz-bomb guitars with feedback fronted by obnoxious nasal vocals, this song is short and to the plumb bob point. The recording vocass, this song is short and to the plumin boto point. The recording quality of course fits the music perfectly, mustering up that sense of dangerous urgency coupled with latent insanity. The second song is totally the kind of punk rock sickness I would expect from L.A. Mark my words, this will appear in late 2023 on Killed by Death #67. IST (Dead Beat Records/PO Box 283/Los Angeles, CA 90078)

STIZZLE • Two Weeks Too Late CD 21 tracks @ 33:59. Now here's something original. Some kids from Florida playing a ska/HC/metal hybrid. They have a lot of energy, but it's wasted on a flat, lifeless genre. The ska parts kick in right where you expect them. The singer cops a lot of different vocal styles, none of which sound particularly satisfying. The horns suck, totally lifeless and trebly—almost as if they were coming from a Casio. Screeching Weasel and Quiet Riot covers contained within, probably to impress their friends. Looks like I'll be refinishing my hubcaps with this one. DM (Boxcar Records/PO Box 1141/Melbourne, FL 32902)

STRAHLER 80 · Knuth LP

This band halfs from Austria and, given its proximity to Germany and the nature of the stuff they send to HaC, this was not what I anticipated. I want to say that this is indie-punk oriented, but it's just too unique and of its own dimension to neatly fit into one of the genres that reviewers are so fond of utilizing. And that's what makes this so good. So much of the sound belongs to this band, and this band only. The songs are diverse and sonically compelling. Anthems. The vocals and lyrics are in German. They also cover New Order's "Blue Monday," and the vinyl is as thick as it could possibly be. DF (Sacro K-Baalismo/Felberstr.20 12/A-1150

SOLANKI - <u>Buzz And Howl...</u> 10" There are 13 songs of funk and punk on this record. Sometimes I found myself tapping along, other times I thought I was being tortured. Not for everybody, and not for the finicky, Solanki definitely buzz and howl. LO (Flat Earth Records/PO Box 169/Bradford/BD7 1YS/United Kingdom)

SVART SNÖ - Smock 'N Roll LP This was pretty good record. Swart Snö play an older, rawer style of punk which at times reminded me of Los Crudos. If I knew more about older punk bands I could probably come up with a better point of reference. Their stuff is all in Swedish, which makes it extra cool, but they have translations. LO (Prank Records)

STRIKEFORCE DIABLO · CD

My only problem with this CD is that it is so short. Just four songs. Strikeforce Diablo have a lot of energy. Their songs are really full, without being uselessly complicated. They often remind me of Policy Of Three, but much rawer. I'd like to see this band live. LO (Schematics Records)

SUFFER. • 7"

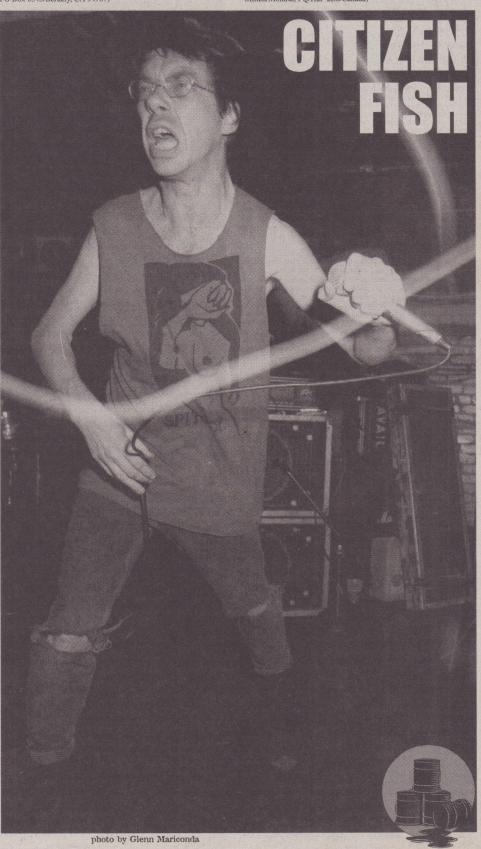
Six more heavy sounding hardcore songs from England's Suffer. Most of the songs are pretty quick and intense. When they slow it down the vocals remind me a bit of Born Against. Actually, I would recommend this to anyone that likes the faster Born Against stuff. Really good hardcore. The lyrics are about our lives, and at times they are a bit tongue in cheek, but always serious. Well done. KM (Flat Earth Records/PO Box 169/Bradford/BD7 1YS/United Kingdom)

SNUBNOSE · CD

There is a song on here about falling in love with a prostitute and learning to love the jealousy. Hmmm... For the most part this is melodic punk with a bluesy feel. It did nothing for me. Next. KM (Sin City Records/PO Box 8345/Berkely, CA 94707)

SWALLOWING SHIT • Let My Struggling Spirit... 7"
Once again Canada's Swallowing Shit lays out a thunderous barrage of thrash and noise. And if strong ugly vocals and blood curdling hardcore weren't enough, Swallowing Shit have some of the most awsome in your face lyrics. They have a sense of humor, which is illustrated by the contribution but their ballet system and brigal contant is dead serious. song titles, but their belief system and lyrical content is dead serious. Political with no punches held. Great. KM (Spiral Objective/PO Box 126/Oaklands Park/SA 5046/Australia)

SUBB • The Highstep To Hell CD
Melodic punk and ska from Canada. Yes, Subb is upbeat and all that, but
if I listen to this shit for too long I want to slit my throat with a rusty razor
blade. Pretty fucking boring I think. KM (Underworld Records/10738
Millen/Montral, PQ/H2P 2B6/Canada)



SUICIDE NATION • 7"

This band played twice during the Goleta Fest and they pretty much blew me away. They're fast, metally, emotional, and there's a bunch of crazy guitar stuff. I completely agree with what one of the guitarists said about them being an emo band. It's true, most people falsely think that emo music is a separate type of hardcore. Half of the "emo" I hear now doesn't music is a separate type of narcore. Figure 1 and the emo Thear now doesn't even seem that emotional. It is just called that (for an unknown reason) because the songs are weak and they sing about "chasing the demons" and "california." SN, along with most of the other hardcore music that I hear, is very emotional. Everyone needs to break from the fucking stereotype of "emo" music and not laugh when bands like this make the perfectly true statement that they are an emo band. There is one long song on each side of this record. With long songs like this, a lot of different things can happen and it makes it very interesting, original, and well-played. This band consists of ex-members of Tho Ko Losi, minus one singer and plus one bassist, with the old bassist playing guitar. Packaging contains a bunch of info on environmental hazards due to economical development and what you can do about it. Straight up, it rules. (Caught Red Handed/PO Box 3952/Orange, CA 92857-0952)

SUMO GRIMACE • Almonte And Other Dreams We've Had 7" What we have here is a Canadian band heavily influenced by Propagandhi, which is a good thing so far as lyrical content is concerned, but it leads to a fairly typical sound. Satirical lines such as "if that's western pride, I'll take fries on the side" are pretty good (in a song entitled "One Western Proletariat's View of the Population Problem in Indonesia") and they also focus on straight-edge and the fucked-up world of catholic schooling. Ilke the fact that they list the lyrics and a quick explanation of each of the like the fact that they list the lyrics and a quick explanation of each of the four songs, but really, the musical style leaves something to desire. You've heard it all before, but at least they're saying something worthwhile. DO (Highway Fifteen/Box 46/Pakenham, ON/K0A 2X0/Canada)

SURFACE • Seven Times Over Fold CD

SURFACE * Seven Times Over Fold CD
Surface seemed like a band that no one really liked all that much when
they were alive and now that they've been dead a couple years their album
is finally getting some recognition. "Metal up your ass" is what JI9-ball
wrote about the 12" equivalent of this CD. Well, this CD has a lot of \$xE
Metal involved with some eerie parts and there's a lot of Es chords ringing
out. I've found myself putting on this CD often enough to quench the
heavy thirst in me that I definitely want to keep this in my collection.
ADI (Status Recordings/PO Box 1500/Thousand Oaks, CA 91358)

SUBMISSION HOLD • Waiting For Another Monkey... LP
Though this record definitely sounds like Submission Hold, I was a little
surprised the first time I heard it because it was not what I expected. From the very beginning, their music and fucking amazing lyrics have constantly progressed, and this album is a definite continuation of that progression. The vocals are, at times, more sung than screamed, which works extremely well with the music and comes across overall as extremely powerful. This record quickly grew on me, especially after I saw them play live. The artwork, as with all Submission Hold records, is beautifully done. It is obvious that a lot of thought and energy are put into the presentation, with lyric translations and explanations done in four different languages (Spanish, French, German, and English), a huge booklet, poster and sticker. This record, and the band, are definitely about more than just music, which is both refreshing and inspiring. LK (Ebullition/PO Box 680/Goleta, CA 93116)

THEMA ELEVEN • Juicy Fruit Coma 7"
I've heard a fair number of emo 7"s from Czech Republic lately, and Thema Eleven definitely fall into that category. Slightly experimental with strained vocals and lots of drifting and listless parts. There are only two songs, but they are long. Thema Eleven do this sound well and those into the sad emotive hardcore stuff will eat this up I imagine. KM (Marek Haltuf/Mandysova 1302/Hradec Kralove 500 12/Czech Republic)

THREE PENNY OPERA • ...Countless Trips... CD

I think it is too bad that this material won't be on vinyl, which is what I have been told at least, because a lot of people will miss out on hearing how great these songs are. Three Penny Opera are a descendent of Shotmaker, and while it is evident in their sound they are slowly developing their own approach to this sound. The music is driving and catchy. Repetition and rhythm being used to draw the listener in for a compelling experience. Thighly recommend this to anyone that isn't afraid to swing their hips and bot their head. Tap your toes and snap your fingers because these are some damn fine sounds. KM (Spectra Sonic Sound/Box 80067/Ottawa, ON/K1S 5N6/Canada)

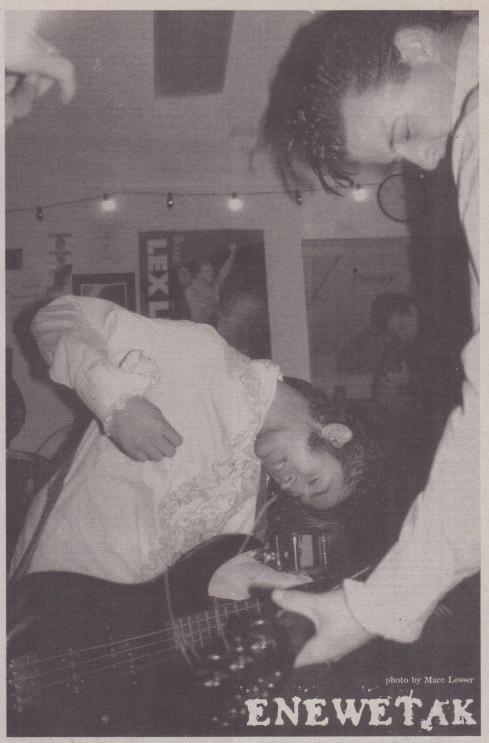
THUMBS DOWN • Going For Gold CD

Anyone who doesn't believe in reincarnation need only look at the Gorilla Biscuits. They are continually revived all over the globe (and they aren't even dead yet). This time it's in Belgium, and although Thumbs Down even dead yet). This time is a meaging, and antioogic intuines Down does draw heavily on GB era hardcore, their rendition is much more than a boring reproduction. The sound is rad and totally positive. The lyrics are classic and the booklet is sharp. None of the eight songs will disappoint you. DF (Genet Records/PO Box 447/9000 Gent I/Belgium)

TILTWHEEL • 7

Starting with the b-side, we hear a brief calm build into a swirling fast rock out. The vox are somewhat out of place, almost sounding like a live recording while the rest of the band sits somewhat removed. A fairly nice composition overall that captures an epic feel and perhaps draws references to Bitch Magnet. The song winds into a crescendo of intertwining guitars, spiraling around the forward momentum of the drums, end ends with a sense of completion, having transported the listener to an unexpected destination. The two songs on the a-side are a faster, hardcore-ish tune and a synthesizer composition. Both were somewhat forgettable for me, and overshadowed by the second side. 1ST (Firmament Records/ PO Box 420484/San Francisco, CA 94442)

Fast Chicago punk produced by Steve Albini. While this shit never does much for me, I must point out that The Traitors play a much better variety than what normally comes to mind and I'm sure that Albini's work on it than what normally comes to mind and I'm sure that Albini's work on it Can't hurt too much. The time changes are tight and not the over-used type that grates on my nerves like nothing else can and at times the vocals sound like Rocket From The Crypt, setting itself apart (and above, in my opinion) most of the raw, poppy punk that made Chicago "great." The insert explains why the magnesium bomb is the "most effective incendiary bomb made so far." Interesting. DO (Johanns Pace/PO Box 479164/ Chicago, IL 60647)



TEMPO ZERO · In Gabbia 7"

Tempo Zero do a strong upbeat rock sound. This record reminds me a lot of the Hoover 7" with its catchy tunes, though can sometimes slip into a more deep Policy Of Three type sound as well. Definitely worth checking out. LO (\$4 to Emphasys/PO Box 238/11100 Aosta/Italy)

TROPCAR • 7

Two songs here. The style is very Spectra Sonic Sound meets Trouble Man with a little Dischord influence. Post hardcore rock that some people might refer to as math rock I guess. Not bad, but not my main choice for ear candy. KM (Littleman Records/PO Box 50453/Kalamazoo, MI

UNRUH • <u>Misery Strengthened Faith LP</u>
Combining metal, crust, grind, and thrash influences, Unruh finally unleash a mean full length on the world. This shit stinks and will not find respite in the ears of the horde of indie rock devotees. Lyrics are cynical and rotting. Learn to live with the beast or die live forever in hiding. KM (King Of The Monsters)

UTTERSHAW · Reasons Shift 7"

The vocalist is the focal point for me, going from singing to droney singing to distorted screaming to strained yelling. The music goes from poppy pritter-patter to chuga chuga to temo, trying to keep up with the singer, but don't pull it off. ADI (Loft Record/Charlotte Andersens vei 7J/0374 Oslo/Norway)

WPHEAVAL - Downfall Of The Ascendancy Of Man CD Metal. Metal. Metal. Nothing but metal. Raspy vocals and metallic and heavy music. The lyrics are negative and catastrophic. The Easter Island photo and story fit well with their apocalyptic message about humans destroying the world; like a cancer we over-populate and consume everything in our path. I enjoyed listening to this, and though I am not always into metal Upheaval does it fairly well. Those into Despair, Morning Again, Slugfest, or Disembodied or a billion other hardcore influenced metal bands will find this to their liking. Similar to the other releases on Eulogy in the fact that metal is always a huge influence, and like the other Eulogy releases available only on CD. Oh yeah, did I mention that this is metal? KM (Eulogy Records/PO Box 8692/Coral Springs, FL 33075)

The Valet fucking rock. Before I threw this one on I thought this was going to be another shifty band since it was recorded live on an 8 track. going to be another shifty band since it was recorded live on an 8 track. Actually, the recording makes this piece work well. It helps bring out the low-fi from their instruments. They would probably sound even worse if recorded in some studio. I can hear the Nation of Ulysses influence but with more of a modern feel and less DCish. This is as spontaneous as a band like The Nation but they acquire different elements of quiet hall effected sounds that make this all the better. I would like to hear more from The Valet and if they do record again I hope they stay with that shifty 8 track. SA (Rhinoceros Red/427 Grove Street #14/East Lansing, MM 48823).

WALLSIDE • From The Sky CD

10 tracks at 27:38 minutes. Wallside play screaming emotional hardcore. The bass is a dominating force on these songs, playing extended circular lines that give them a floating feeling. The guitar sound is high end and scratchy, sometimes swelling in waves of layered noise. The drumming gets the job done, but is not outstanding. The vocals are, of course, front and center and sung in a harsh guttural tone. Each song has a lot of words that address someone or something in a personal and convoluted fashion. SJS (Makoto Recordings/PO Box 59493/Kalamazoo, MI 49005)

WATERSHIP DOWN - 7"

This is emo as fuck. Has a similar pace as Inside and the sung vocalist reminds me a lot of Inside. The other vocalist does the emo screaming in the background blending quite well. Other bands that come to mind are I Wish I and the Get Up Kids. But Watership Down are not blatant rip-offs, they've set down some beautiful grooves and ballads to call their own. Production's a little too raw but the packaging helps make up for it. Keep up the heartfelt work. ADI (2003 Oakland Ave./Wantagh, NY

WAXWING • Intervention ± 2.7 ° Waxwing are doing a decent job with the emo/indy sound here, but I'm not sure what stands out to stoke some one into buying this over other records. The lyrics are poetic introspective tragic. The sleeve looks nice, and the recording is good. I guess if I had to pick a strong point, it would be the sincerity of the vocals. Three songs, two speeds. DF (Henry's Finest Recordings/16128 NE 145th St./Woodinville, WA 98072)

WAXWING • Intervention ± 2 7"

Oh no. Yet another band tearing off a piece of the Shroud of Sunny Day Real Estate. Waxwing don't have the hope that SDRE filled their music with, though. Come to think of it, there really isn't much here to talk about at all, outside of super-glossy music and packaging concept and a singer who left his scream at the door to sing pretty for a room full of swooning teens. One short song at the end called "Manacotti" kind of picked up some of the slack, with a looser, more playful rock feel a la Bluetip, but all in all, I hope we never cross paths again. DM (Henry's Finest Recordings/16128 NE 145th St./Woodinville, WA 98072)

THE WEAKER THANS · Fallow 12

A sweet album fronted by John, the old bassist for Propagandhi. If you're looking for some new skool Fat Wreckchords sounds this ain't gonna satisfy, even though they do play Anchorless, that mellow Propagandhi song that John used to sing on. Actually if you know what song I'm talking about then you probably have a good idea of what this sounds like: mellow rock with clean; sweet, almost whiney singing draped gracefully over it. The lyrics seem to be about small towns, coming of any the personal side. Loudd invarious string age and relationships and on the personal side. Loudd invarious string age and relationships and on the personal side. I could imagine sitting around a campfire with a bunch of punks and an old acoustic guitar singing these songs. ADI (G-7 Welcoming Committee Records/PO Box 3/905 Corydon Ave./Winnipeg, MB/R3M 3S3/Canada)

THE WEDNESDAYS • American Midnight 7

We've got a pop punk sound right here and although it's well composed and executed, ultimately it did not inspire me. I'm sure these guys are a hell of a lot of fun live, but the recording (which is a dull one at that) does not deliver any energy. There are five songs, but not much else in the way of info, and nothing really for them to call their own. DF (Tooth And Nail Records/PO Box 12698/Seattle, WA 98111)

WILL HAVEN • El Diablo 12

A very good full length album by this fine band. Music sort of reminds me of Botch, but more like Borehole. Contains ten songs of rockin hardcore with emotional lyrics. The second side has a weird track that kind of sounds like one of those experimental Pink Floyd songs. And I really dig Pink Floyd, so this suits me just fine. For those of you who aren't Careful with that Axe, Eugene, I still can't find any way for you not to like this. The song is a nice rest between the normal ones. Wait, what am I talking about? Um, pretty good record, I hope I didn't scare you away from it. RG (Crisis Records/PO Box 5232/Huntington Beach, CA 92615-5232)

WISIGOTH . 7"

WMSIGOTH • /**
Whoolaha... ggggrroowwlll. Deep throaty vocals and high pitched screeching combined with crusty and grindy hardcore that has a definite metal influence. Lytries in French-Canadian. Good background music for those long Warhammer 40,000 sessions. Wwiisositiggooothhihh! KM (Spineless Records/PO Box 524/Station C/Montreal/H2L 4K4/Canada)

Tambourines, back-up female vocals, a Fender sounding guitar, and old rock'n roll influences. Harmonies remind me a lot of Weezer, the lyrics I am sure are just as inane. This is simple rock'n roll for the indie nerds out there. Wolfie does a proper job at keeping this at a low-fi level. I could see them open up for every Velocity Girl show. It is really begetting even to someone like me that doesn't listen to much of this type of rock. SA (Grand Theft Autumn/401 W. Springfield, Apt. B/Urbana, IL 61801)

WOOD . [@#] 7

Wood have a real full rock sound. Their songs have melody without losing any of the hardcore power chords along the way. I can't believe how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is that good. LO (Cycle how much this reminds me of the Grade 10"—it is the good in the Grade 10"—it is the good in Records c/o Steffano Bosso/Via Sant' Agata 4/28064 Carpignano S. (NO)/

WROUGHT: IRONSMILE • This Is My Song... 7"
Pretty sounding emo stuff that is way more indie than hardcore. Lots of ambient and listless moments. Arty and drifting with some harder sounding parts here and there. Personal lyrics and soft singing. KM (Her Magic Field Records/Mariehemsv 19C-10/906 53 Umea/Sweden)

THE WRETCHED ONES . Tributes Suck 7

These are four songs that this band had given out to put on their respective tribute albums. But none of the tribute albums ever came through, so thoute albums. But none of the tribute albums ever came through, so they decided to release the songs themselves. So, the four songs are all cover songs by The Thunders—"Pirate Love," Poison Idea—"Just to Get Away," The Stranglers—"No More Heroes," and The Dictators—"America the Beautiful." That last song is pretty much the normal America the Beautiful song played with a slow rock anthem drunkpunk sound to it, which is basically what the other songs are like, too. RG (Headache Records/PO Box 204/Midland Park, NJ 07432)

YOKEL · 7"

These Australians play fast, heavy punk with a female singer mixed with These Australians play fast, heavy punk with a female singer mixed with a death metal type singer. Political and environmental lyrics. I am sort of confused, they have a song called "punks suck," and they also are "glad to say 'I am not punk," but yet their label says "hardcore punk mailorder," they have a picture of Australia with the word "punk" stamped on it, and their music sure sounds punk. What's the deal? Nothing really spectacular, but still a good record. RG (Spiral Objective/PO Box 126/Oaklands Park/South Australia 5046)

YOUTH OF TODAY · Can't Close My Eyes 12

A bunch of Youth Of Today songs from back in the '80s. The songs from the Can't Close My Eyes 7" were responsible for getting me into Youth Of Today back then, and I still like the way they sound today. The lyrics are a bit cheesy, but I still like them as well. I own about three or four different versions of this record, and I guess it hasn't been available in some time... whatever. Youth Of Today were a good band, but definitely not for everyone, Love 'em or leave 'em. KM (Revelation)

YUM YUM TREE · I Know Who I Am 7'

This is a toughie, if for no other reason than my record player begins to skip like mad when playing it because a) the record player sucks and b) the grooves on this 7" are some of the closest together that I've ever seen. So, watch out all you folks with \$10 swap meet specials. By much patience and perseverance, I have been able to get a pretty good handle on the content of the record and can say that it's some of the most screechy vocals I've heard in awhile (with occasional male yelling) and the music is gutsy, pick-sliding old-school-collides-with-new-school pop-punk. I imagine that MRR would love it and I can dig it for its lyrics like "you think you're p.c. just cause you don't smoke/you're nothing but a sexist homophobe/talking about our macho boys club shit/think girls are only there to suck your dick." I don't know who the target for the verbal onslaught is, but it sounds like some good of macho girls club shit. I'm down. Comes complete with temporary tattoo. DO (Thunderbaby/Hasselstr. 120/40599 Düsseldort/Germany)

ACT OF HERESY/SCATHED · split 7'

Scathed was pretty boring. Thrashy grind stuff with weak production and mundane vocals. The lyrics are mostly silly stuff that occasionally borders on being down right stupid. Act Of Heresy are much better. Male and female vocalists that scream about animal rights, religion and conformity. I am a sucker for female vocals and thrashy style hardcore. Act Of Heresy does it pretty well, and even though this isn't the most amazing 7" I can tell that Act Of Heresy is heading in the right direction. KM (Act Of Heresy/1810 Jacobson Blvd./Bremerton, WA 98310)

PETROGRAD/SKOL · split 7"

Skol play semi quick hardcore stuff with well done vocals. The style is older and to the point. Pretty good. They do three songs. The two Petrograd songs are a little more edgy than the stuff they did on their split LP with Active Minds. Their first song is more hardcore than pop punk. but their second song is way more pop punk, though still faster than a lot of pop punk. I like the vocals on the second song best. They have a distinct feel to them that I like. KM (Skank Records/102 Rue Du Parc/ L-3542 Dude Lange/Luxemburg)

BREAKER MORANT/AMPUTEE SET · split CD

While Breaker Morant features three members of Prozac Memory, they don't always sound that similar, though they share many fine qualities. don't always southu that similar, though they share many line qualities. Their music is melodic with touching singing that paints stories and visions. This is what good emo music is supposed to do. Storytelling through music. Amputee Set also play good emo stuff. Their sound is slightly sad, and their vocalist has a strong voice that isn't too polished. It was nice to hear a couple of new bands playing emotive hardcore that isn't all watered down by indie rock. Good stuff. KM (Breaker Morant/ 1656 Highridge Circle/Columbia, MO 65203)

SCHRASJ/JESSICA SIX · split 7"

The Schrasj side is melodic, pretty and pretty dull. The guitars sound quite pleasant, but the vocals are so unjazzed that I just couldn't pay attention to the record. The Jessica Six side is very similar. The only difference is perhaps a faster tempo, but it was still kind of forgettable. This one just didn't speak to me. The two inserts just have info about the label. DF (Act Your Age Records/2244 Locke Ln./Houston, TX 77019)

SARCASTIC BITCH/ MAKESHIFT CONSPIRACY · split LP

Two rad bands from southern California take a side each of this LP. Both bands produce joyous music that bops and rocks just right. The Sarcastic Bitch play in several different moods; a couple tracks are quieter with mellow singing, a couple are upbeat and jumpy, and a couple flat out rock it. The three members shift drum, guitar, bass and vocal duties from song to song, adding to the diversity of sound. Two very distinct guitar sounds are employed, one is a ragged crunching distorted sound, the other has a lot of echo. Lyrics mostly delve into the sad or angry side of relationships. The Makeshift Conspiracy have a tight swaggering groove built around driving bass lines. The guitar sounds shift from a clean strum to warm distorted zooming, while the drummer plays spare and efficient rhythms; of particular interest is the full range of vocals employed. From track to track you get a fierce throaty growl, a good dose of singsong, and one or two tracks of layered vocals that really soar. Makeshift Conspiracy have mostly introspective lyrics that question their world and their place in it. Good stuff. SJS (Killcupid Productions/PO Box 3992/ Mission Viejo, CA 92690)

KILL YOUR IDOLS/FISTICUFFS · split 7"

Great split! There's a total of nine songs @ 45 rpms, so yes, both bands are very fast. The Fisticuffs sound is rough, frenzied and will barrel through your stereo. The Kill Your Idols sound is more crisp and controlled in both the guitars and the vocals. Both bands have a rad sound you'll enjoy listening to, and thoughtful lyrics you'll enjoy reading. Even the artwork is great. DF (Mother Box Records/60 Denton Ave./East artwork is great. DF Rockaway, NY 11518)

12 OUNCES/DISCONTENT · Barfing Dog E.P. split 7"

12 Oz. alternates between straight forward hardcore and thrashy punk songs. Fine, intense, jump around music that doesn't incorporate too much variation rhythmically or in the guitars. The songs probably come across better live. Discontent plays much in the same vein, but the second song has an interesting teetering feel. The disontentness is pretty minimal overall. IST (Afterbirth Records)

JARHEAD SLUTS/BIONIC MAN · split 7"

Jarhead Sluts offer a forgettable punk song for the first tune, while the second comes off as early Screaching Weasel with Metallica parody interludes that are quite funny (Enter Sandman?). Bionic Man cleans un meritudes that are quite runny (enter Sandman?). Bionic Man cleans up the mess with an early 80's hardcore sound that starts off with a no-frills adrenaline rawness. The second tune here adopts a slower pace that maintains some interesting moments with tempting instability, teetering towards madness, but pulling back. The third returns to the initial formula, for a decent set of tunes. 1ST (Submit Records/803 Thayer Ave./Silver Spring MD 20910).

ARGUE DAMNATION/BOYCOT • split 7"

Argue Damnation is a great band. I have all their records and this is by far their best offering. Fast and distorted thrash with crust influences. The dual vocals and instruments create a wall of noise, I really dig it. Boycot on the other hand are less impressive. Of the 5 songs on their side, 3 are mediocre, 1 is great and the other is intolerable. It stops and specs for a second, then stops, very irritating. Lyrics focus on animal liberation. The packaging is very odd. No plastic sleeve, and the jacket is the size of an 8". Warning; if you don't have an adapter you might not want this record. This hole in the vinyl is huge and may require some improvisation to play on your turntable. Otherwise defiantly get this for the Argue Damnation side, they must be heard. ROB (FFT Label/Asahi Plaza Umeda 1212/4-11 Tsuruno-cho, Kita-ku 530/0014 Osaka/Japan)

TOMORROW/STEAM PIG · split 7'

Tomorrow are from Japan and they sing in Italian. Their music is fairly hard but it also has a lot of melody. I have no idea what the lyrics are about since they are all in Italian. On a scale of one to five I would give them a three. Steam Pig are from Ireland. And they play Oi! influenced hardcore/punk stuff. I would also give them a three on a scale of one to five. KM (FFT Label/Asahi Plaza Umeda 1212/4-11 Tsuruno-cho, Kitaku 530/0014 Osaka/Japan)

DOOM/CRESS · split 10"

Wow, another Doom record. Three new songs about social acceptance and the death of Diana, plus a Hawkwind cover. To me this seems a bit and the death of Diana, plus a Hawkwind cover. To me this seems a bit slower than usual, but it still kicks as above all else. Cress., well I've never heard of them before, but they put out four songs of 80s style UK punk, but for some reason remind me of Fleas & Lice. The recording on this side isn't as good. This record is for a good cause, it comes with information on the McLibel trial, and all the proceeds go to the McLibel Support Campaign. CD (Flat Earth Records/PO Box 169/Bradford/BD7 1YS/UK)

CONCRETE CELL/SATANIC SURFERS · split CD

Concrete Cell starts things off with a pretty consistent cover of the Gorilla Biscuits' classic "Things We Say," following it up with their interpretation of Thin Lizzy's "The Boys Are Back in Town" and finishing up their half of the disk with The Dead Kennedys' "MTV Get Off the Air." Sped-up and pretty typical of how hardcore/pop-punk bands tend to do covers Satanic Surfers do their deal on Stiff Little Fingers' "Nobody's Hero," Statant Surfets on their deal on Stiff Little Fingers Nobody's Fred's Christie's "San Bernadino" and R.K.L.'s "Think Positive." Fun for a while, but other than the possible exception of "Things We Say," I personally don't see myself listening to this again... 6 songs, 16 minutes. DO (Genet/PO Box 447/9000 Gent 1/Belgium)

ZED/309 CHORUS • split CD
Ten songs from 309 Chorus and twelve songs from Zed. The 309 Chorus stuff is semi-melodic and rockin' punk with nasally vocals. In some ways they sounded like some early emo hardcore stuff, but I didn't like them all that much. Their sound just didn't grab me. The Zed stuff isn't anything like 309 Chorus. Zed is heavy and harsh with distorted throaty vocal work. The drum sound is good and they use lots of distortion on anything they can. Their sound is fairly oppressive and I feel a little beaten down after listening to all twelve of their songs. Nothing about Zed is uplifting, which is definitely the way they intended it. KM (Goatboy Farms/PO Box 42098/Philadelphia, PA 19101)

MORNING AGAIN/25 TA LIFE · split CD

Eight minutes of music seems silly for a CD, but that is what you get with this split CD. Morning Again do one metal influenced mosh song with lyrics about how the quest for beauty drives people to self-hatred. Well done. 25 Ta Life are ridiculous sounding when they play fast because in the fast part the vocals sound totally silly. During the slower parts the music is New York style hardcore with a metal influence and lots of chanting back-up vocals. The lyrics to the first song are about unity, but it might have a lot more to do with gang mentality than tolerance. In one of their songs the singer actually says "da" instead of "the" and that is how it is printed in the lyric sheet. Maybe he should try "duh" next time. Otherwise, not bad really. KM (Good Life Recordings)

DAHMER/JEAN SEBERG · split 7'

Canada's Dahmer continue to assault with their serial killer grind core. Fast and thrashy with throaty vocals. France's Jean Seberg are in a similar vein, but a little faster and a little more chaotic, plus the vocals tend to get higher pitched at times, though they also utilize the low throaty howl. Dahmer has song titles, but no printed lyrics. Jean Seberg has hard to read lyrics about Star Wars, individuality, animal rights, and other topics of interest. This is a good record that will appeal to fans of this sort of "music." KM (Murder Records/Olivier/41 La Grange/33550 Capian/

PROJECT HATE/ FORMER MEMBERS OF ALFONSIN - split 12"

Former Members Of Alfonsin have a lot of energy. They are a bunch of totally positive kids trying to bring meaning and sincerity back into hardcore, especially straight edge hardcore. Their songs are sort of poppy, but they rock and not annoy. Some of the Former Members Of Alfonsin are former members of Pawn and Q Factor, whose influences can be heard as well. Project Hate was a short lived hardcore band. Their melodies are harsh because these ladies are pissed. Their songs rock and grate with a lot of emotion.

In every song there is deliberation and introspection, making the lyrics often more important than the music. (To me anyway.) Both of these bands have amazing people in them, which makes this record a little more special for me. LO (Phyte Records)

HOT WATER MUSIC/CLAIRMEL • split 8.5" Assuming that most people have already heard Hot Water Music, there isn't too much for me to say here. Hot Water Music play real good rocking tunes that I sam best describe as road music. Clairmel play similar stuff, though their sound is a more frautic. There are two songs from each band or this oddly sized record. The review copy is on marbled rainbow vinyl and, seeing how No Idea has a thing for out of the ordinary records, I assume they are all like this. LO (No Idea Records)

CHARLIE DON'T SURF/
THE END OF ERNIE • split CD
CDS is yet another good band form Belgium. If you can possibly imagine a combination of the Former Merubers of Alfonsin and the Subhumans (UK, not Canada), then you might have a good idea of what these guys sound like. Straight ahead ampst with a posi-punk edge. For the most part, the same applies to the End Of Ernie with a few excursions. Eighteen songs in all, with great lyrics and vocals in English. DF (Kurt De Bont/ Schargett 67/3150 Haach/Relgium) Scharent 67/3150 Haacht/Belgium)

METROSHIFTER/SHIPPING NEWS · split CD

Three songs from each band. Both Metroshifter and Shipping News play indie rock. Metroshifter is pretty straightforward well produced stuff. Shipping News mostly instrumental songs involve a little more experimentation and bass reminiscent of the tunes from Fugaz's Repeater. Their songs were all recorded live. This CD has a crazy engraved metal sheet for a troft cover, which seems like a lot of effort and doesn't really go with the rest of the design. LO (Initial Records/PO Box 17131/Louisville, KY 40217)

ACTIVE MINDS/PETROGRAD · split LP

This is a pretty good punk record. Active Minds are up to their usual eclectic sound as they go from melodic English punk to a faster thrasher eclectic soland as they go from melodic English punk to a faster thrasher to a straight forward hardcore song. Their lyrics are extremely political and at the same time very personable. Their songs have explanations and it is obvious that Active Minds are living up their name. Petrograd play melodic punk reck with the occasional reggae or pop bit thrown in here and there. Their lyrics are also mostly political. Both bands do a lot of writing and graphics for the enclosed booklet. And to top it all off part of the proceeds are going toy aid a jailed animal rights activist. KM (Sacro K-Baalismo/Felberstr. 20-12/A-1150 Wien/Austria)

KINDLE/LEBENSREFORM · split 7"

Kindle, out of Germany, play melodic hardcore very similar to Age but with more slow and quiet parts. This is one of Germany's finer emomelodic bands, and at this point they seem to be my favorite band from those parts. Compared to their earlier 7", Kindle has progressed into something even more beautiful and powerful. This song leaves you hanging in such a way that you want more. A good comparison to a band from the States that the Americans might relate to is Still Life. They seem to drive the same sort of power into their music and vocals. Lebensreform, on the other hand, are more on the pissed and screeching side of hardcore. They play steady rising music with shricking vocal about discontinent and don't leave without making a few of us out here about disconlent and don't leave without making a few of us out here wanting nore. This is an emotional split, one side that should be use for your cloudy days and the other for rainy nights. SA (Cum Grano Salis/Matthias Reinders/Vierhausen 32/26725 Emden/Germany)

THE MESSY HAIRS/GRINDERS · split 7"

The Messy Hairs do the straight ahead punk thing. I'm not sure what causes it, but there's a hollowness that thwarts their sound. The Grinders are similar, but with the standard riff rhythm catchiness. The strong point of both bands (from Colorado) are the lyrics. MH wrote a great songs about skating and the Grinders have a funny one called "Jock Itch." Each band does two. DE (Soda Jerk Records/PO Box 4056/Boulder, CO 80306)

VAE VICTIS/AHRIMAN · split 7"

Vae Victis are pretty good. I am at a loss for words to describe them. Their music is aggressive and the vocals are very distorted. They combine a sort of strict hardcore feel with a more emotive hardcore approach. Good. Blend Econochrist with Heroin and maybe you get something like Vae Victis. Ahriman are way more new school metal influenced hardcore. Their vocals are equally distorted but sound more demonic, and the guitar sound is featly metal. I didn't like Ahriman as much as Vae Victis, but still I would describe them as being pretty good. Both bands are on the aggressive and oppressive side of the sound spectrum. KM (702 Records/PO Box 204/Reno, NV 89504)

RED HEADED STEP CHILDREN/
THE INFECTED • split 7"
RHSC play your basic lo-fi punk/hardcore, really similar to the punkier side of OP 26y. The Infected are similar, though they fall closer to the melodic end of the spectrum, sounds a lot like Fifteen. Proficient at what they do, but nothing groundshaking. BH (Eugene Records/215 W. Vista Dr./Lextown, KY 40503)

FAKE HYPPI/THE MARSHES · split 7'

Fake Hyppi's prusic is rocking punk that sort of has that indie feel to it, but it still stays punk enough to be enjoyable. They play two songs that are very catchy and have very good, rockin beats. Oh yeah, they are from France. The Marshes, on the other hand, are from the US and play straight up indie music that I am not into. A little too catchy and bouncy. Fake Hyppi—yes. Marshes—no, but not terrible. RG (Kerosene/BP 3701/ 54097 Nancy Cecex/France

PURITAN/REVERSAL OF MAN · split LP

Both of these bands play modern day hardcore consisting of screamy vocals, slightly chaotic song structures, lots of little noisy parts, a sense of the heavy, and some neellow moments thrown in for good measure. I like both sides, and both bands are equally well done. Each band also contributes some writings and lyries to the almost 'zine-like lyric booklet. Nice. King Of The Monsters once again manages to put out a quality release. KM (King Of The Monsters/8341 E. San Salvador/Scottsdale, A7 98556). A7 85258

ACCURSED/BONDS OF TRUST · split 7"

The Accursed play really catchy and aggressive hardcore with some cool sounding distortion. The vocals are raspy and sharp. Well done. Bond Of Trust are equally as good, but their music is influenced by straight edge hardcore with some chants and moshing guitar parts. Both bands are good Istening, and all in all this is pretty good record. KM (Sector 7G/Mathias Blixtberg/Ystadsgatan 10B/214 24 Malmo/Sweden) CURSIVE/SILVER SCOOTER · split 10"

This may be one of the best Crank releases they have put out. Both Cursive and Silver Scooter are two bands I have not hear yet but have heard by word of mouth that they are worth a listen. Well, this split gives both these bands a very good representation of the good music they play. Cursive is a bit different than most indie rock bands which makes them even more novel to listen to. They play around with guitar noises on all the quiet parts kinda like Fugazi and when they all come in, a wholesome sound reaches out to let you know that they are alive and well. The vocals kinda remind me of the guy in Trans Megetti, but that is not to say they sound like them because they don't. Cursive gives three songs here and they are all definitely worth a peek at, especially the last one, "Tides Rush In — this song is so good, sounds like The Cure with a more emo sound. Silver Scooter has three songs as well and they are all done in the same fashion of many of the bands off Up Records. Sometimes they sound so much like Built to Spill it makes me laugh. I love Built to Spill and they give me positive smiles as with this band as well. Since they push the positive button inside of me constantly I am going to have to give them a positive review back. Silver Scooter is totally awesome and this split marks a new starting point for the label Crank. SA (Crank!/1223 Wishire Blvd. #823/Santa Monica, CA 90403)

WHISPER/ETERNA INOCENCIA · split 7"

This is a nice looking 7" from Argentina. Eterna Inocencia play fast melodic hardcore with well sung vocals. Their lyrics are printed in Spanish or English depending on the song, but I hear a lot of English being sung. Hard to fully understand because they play pretty fast. They are good. Whisper are more of an emotive band. They have a lot of moody parts with sullen singing and lots of pulsating rhythms. They have a good guitar sound and passionate singing. They utilize volume well, and their songs have a lot of energy variation. I am pretty sure they sing in Spanish, and the lyrics are printed in Spanish. Both of these bands are really good, and I think this is definitely one of the best records I have heard from Argentina. Well done. KM (Sniffing Recording Industries/CC 13/1/4/12 Ps. Ac/Aspracia.) 213/1412 Bs As/Argentina)

46 SHORT/ MOTHERFUCKING TITTYSUCKERS • split 7"

46 Short plays exactly the style of "punk" that churns my stomach and causes me to suddenly think that maybe The Spice Girls aren't such a bad band after all. Okay. That's me being an intolerant asshole, but really... this holds no interest for me. Monotone singing that follows the extremely predictable guitarlines that were popular in the time of the Minor Threat dynasty. I don't see much use for this. Now... moving on to one of the fucking dumbest named bands ever... The Motherfucking Tittysuckers. What a bunch of shit. The most amateurish crap I've heard in a long-ass time. Four songs that are sure to never make anyone's day This sucks. Period. DO (Last Dollar Records/PO Box 3980/Long Beach CA 90803) or (Caught Redhanded Records/Box 3952/Orange, CA 92857-

DE NADA/INVERTEBRATE • split 7"

De Nada's fast hardcore appealed to me more each time that I listened to it. It is sort of hard to follow along with the often fast screamed vocals on the lyric sheet. Still, a good band, maybe the recording could have been the tyric sheet. Still, a good band, maybe the recording could have been a little better (louder guitar would have made them a little heavier.) Exception: I don't like songs that have a long intro but when the vocals actually start the song lasts about two seconds. In this case, "I quit you piece of shit." Moving on to Invertebrate. They look like ordinary teenagers, but terror lies beneath that innocent exterior. A terror that is unleashed into very fast death metally hc. At times it is quite tight. Immature lyrics about beating up people that are different from them RG (Ricecontrol/PO Box 3489/Silver Spring, MD 20918)

E-150/UNABOMBER · split 7"

Well, the Unabomber side isn't too good. It wouldn't be so bad if the vocals could fade into the background and weren't so screechy. They have a real mosh metal sound that switches from chugging-slow to circle have a tear more intens south that switches from tagging pit-fast, but doesn't really do it with any sort of transition. The parts of the song change but fail to take the listener anywhere, though I do commend them on writing lyrics that go against the norm and reject vapid trends. As for the E-150 side, I liked it better. Basically a moshy power chord sound that is chaotic enough to make the energy shoot through the roof. E-150 also speak of current ills in politics and society. LO (Don't Belong/M.G.S./PO Box 8035/33200 Xixón/Spain)

RENDER USELESS/MIRACLE OF '86 · split 7"

Render Useless is great. They have a distinct sound that use melody without compromising energy. Emotive without being radio rock. Good stuff. Miracle Of '86 is way more melodic and rock. They are pleasant and up beat with a slightly moody feel. If they were any more pleasant I might run screaming, but for now 1 find their sound enjoyable. KM (City Light Records/176 Getz Ave./Staten Island, NY 10312)

SECOND HAND/WILLIS • split 7'

Second Hand play somewhat melodic hardcore, not that much like NOFX though. I almost want to compare them to Gorilla Biscuits, but much mellower and the singer sings more than he yells. When it comes to Willis I have only one question, did someone clone the singer from Fifteen and pass him out to all the bands that wanted to sound like them? There seems to be a lot of bands that just have that sort of sound in the vocal department. Music-wise they are pretty forgetful punk type stuff, well played, but sounds like everything else in this genre. BH (Mother Box/ 60 Denton Ave./E. Rockaway, NY 11518)

SIDE SWIPE/IN SPITE OF • split 7

Both of these bands play super basic melodic hardcore with sing-a-longs. The lyrics are about friendship and keeping the scene free of asshole attitudes and simple political statements about how war is terrible. The whole feel is really quite silly, but I think this record was made more for the bands and their friends and not so much to get reviewed by someone that doesn't know them. KM (Cybertron Recordings)

FLESH EATING CREEPS/THEY LIVE/
THE INFERTIL • split 7"
The Flesh Eating Creeps play sloppy punk with snotty vocals. They Live are crust or grind with a powerful attack and deep throaty vocals. Uurghbh. The Infertil play simple fast punk stuff with melodic influences and sing-a-longs. Amendment continues to find bands that might have existed back in the '80s, KM (\$3 to Amendment Records/580 Nansemond Cres/Portsmouth, VA 23707)

THE DIVINE HOOK-UP/ SHAKE RAY TURBINE • split 7"

SHAKE RAY TURBINE * split 7"
Donut Friends has traditionally put out cool, crazy bands that are more chaos than melody. The bands on this record play the opposite of that. The Divine Hook-Up sound is totally catchy and danceable with the lyrics reading like a personal 'zine. They soak up inspirational moments and pour them back out; though managing to not become overly minimal and boring like some emo bands. Shake Ray Turbine are a little funkier and a lot more rock, like that first Unwound LP. These two bands complement each other. LO (Donut Friends/1030 Jessie Ave./Kent, OH 44240)

BREAKER MORANT/AMPUTEE SET · split CD

Nine tracks at 37:21 minutes. Two bands from Columbia, Missouri split this CD. The five tracks from Breaker Morant are high-strung emotional post hardcore that calls to mind Bastro and Shotmaker. One huge guitar post natucore trial cans to minu bastry and softmaker. One nugg guitar roars over circular bass and drum patterns. There are a FW dynamic shifts in the last two songs, which provide for some spoken words over quiet playing. These tunes are not complex and the changes they have do not create much drama but they are played well and the recording is clean and spacious. It is an OK set of music. Amputee Set plays in a similar style though they occasionally introduce a bit of melody into their tunes and they play more slowly. Their singer tends toward harsh, screaming vocals and the songs feel like they are incomplete. Amputee Set also suffers from a fuzzy recording that drains some energy from the songs. Could be they were not ready to record them. SJS (Breaker Morant/ 1656 Highbridge Circle/Columbia, MO 65203)

DOG ON A ROPE/SANCTUS IUDA · split 7

Two tracks from England's Dog On A Rope and Poland's Sanctus Iuda. Dog On A Rope are snotty and loud, Crass type punks who sing one song each about putting a stop to the folks who lead us toward global destruction and the "Pigshit Bastard" cops. Sanctus Iuda are slower, crustier punks who sing about the unpleasant results of a clash between cops and protesters. They end the record with a song written in collaboration with Dog On A Rope which describes several possible unpleasant ends for the leader of the Polish National Party, read Nazi. SJS (Wydawnictwo "Czarny Not"/PO Box 65/76-215 Stupsk 12/Poland)

SHARKS KEEP MOVING/ KENTUCKY PISTOL • split 7" More indie rock meets emotive rock from Henry's Finest. Kentucky Pistol is a more on the harsh end then Sharks Keep Moving who have very polished vocal work and sweet sounding music with no sharp edges. Both bands do what they do fairly well, though I like Kentucky Pistol better because they aren't so sedate. Be warned one side plays at 33 RPMs and the other at 45 RPMs. KM (Henry's Finest Recordings/16128 NE 145th St./Woodinville, WA 98072)

HAMILTON/PAPERBACK • split 7"

First off, Hamilton brings in technical chaotic hardcore but with a shitty recording. This 7" could have kicked in with a lot more force if they worked on the recording a bit longer. This reminds me of earlier Botton or something to that degree. It also sounds as if they had a little influence from some of the French bands around nowadays as well. I think they should have picked a different name though. There are enough bands that have named their bands after dead Presidents. Paperback, on another note, play more emotional hardcore. They are still on the chaotic end of the stick but emulate a different mood, a much sadder mood. They drag the songs on more than needed. I think this is a problem for a lot of bands, they just don't know when to end the songs, or the riff. Anyway,, this two band package deal is not that hefty for me to want to lift again. SA (Between Today And Tomorrow/957 Chelsea Ln./Holland, MI 49423-

INDECISION/INDIFFERENCE · split 7'

Indifference pumps out some great metallic hardcore. Lots of screaming and shouted personal type lyrics. The music is incredible! Every member of the band seems tight and right on. The drummer totally goes off. Indecision is more of a downtuned hardcore style with more politically focused lyrics. I loved the first song about religion and corrupt religious figures. They do a decent cover of 411's, "Those homophobic..." Both bands are excellent musically and lyrically. CF (City Lights Records/176 Getz Ave./Staten Island, NY)

AN ACRE LOST/ PROMISE NO TOMORROW • split 12"

An Acre Lost play music in an assortment of styles. At times they utilize melody and then they will pound away with angst. The vocals will be harsh and nasty while the music is melodic and pleasant and then the vocalist will sing a bit. All in all this is well done, and I was impressed by their diversity. The first thing that struck me about Promise No Tomorrow is the way the drums sound like small blocks of wood. When they play faster it almost sounds silly with the drummer pounding away on the little blocks of wood. Ouch. Otherwise Promise No Tomorrow aren't bad. Their music is influenced by speed metal and the vocalist uses a harsh sounding almost demonic approach. My main complaint about the drums kind of overshadows everything. KM (OHEV Records/1500 NW 15th Ave. #4/Boca Raton, FL 33486)

COALESCE/BOY SETS FIRE • split 7'

Another split 7" where Coalesce plays the other band's songs. This time Boy Sets Fire thins out Coalese's "73c" and "Simulcast," while Coalese "bastardize" (as they put it) Boy Set Fire's "Vehicle" and "In The Wilderness." LO (Hydrahead/PO Box 990248/Boston, MA 02199)

THE VAN PELT/(YOUNG) PIONEERS • split 7

The Van Pelt does a cover of a little ditty called "Everything's Alright" that is sort of pretty, but really can't live up to some of the past things that they've done like "Speeding Train." Everyone gets a chance to contribute to the vocals, which is cool, but really this is nothing to write home about. to the vocasis, when is cool, our tearly this randing to when forme about it is simply there for a few minutes and is more likely to be an annoying stuck-in-your-head kind of song than a memorable classic tune. (Young) Pioneers' "April Violence" and "Great White Hope" are raggedy, hokey songs complete with harmonica and distorted, mildly hickish vocals. Kinda fun. Whirled didn't do a hell of a lot of planning for the packaging, I guess, since it comes in a plain, green heavy dust jacket and the only info is found on the 7" labels. They must have figured that anything with the names "Van Pelt" and "(Young) Pioneers" on them would sell themselves... and I suppose they might be right. (Even though I'm not totally sold on them.) DO (Whirled Records/PO Box 5431/Richmond, VA 23220) SHAHRAZAD/MAKARA • split 10"

Shahrazad were pretty much a local band a year ago or so, or maybe even longer than that I guess. They play Union Of Uranus influenced hardcore, though not with the intensity or weight. Real good stuff, and real nice people. Makara are a sort of End Of The Line influenced hardcore band that makes a lot of noise. Live Makara was just drums and noise. James is a great drummer, so that was sufficient. I didn't have high hopes for their side of this 10", but they surprised me by actually playing songs... I was expecting drums accompanied by noise. This is a good record, and it will certainly appeal to anyone that likes the sick sounding stuff. Not for the meek. KM (Witching Hour Records/PO Box 30287/Indianapolis, IN 46230-0287) IN 46230-0287)

YOKEL/PISSPOOR • split 7"
Two thrash bands split this 7". Pisspoor are from Austin and they play harsh, political hardcore that addresses such topics as male anger, female circumcision, and patriotism. The singer has quite range of growls and screams to her voice. Yokel are Australian and they play harsh, political thrash that addresses such topics as segregation, morals, the brainwashed masses, and the demise of the human species. It's all very dire and negative. SIS (Organic Records/c/-Clarendon Post Office/Clarendon 5157/South Australia) 5157/South Australia)

STACK/CAROL · split 7"

Carol hit hard. They play fast and furious with a metal influence. Very German. Stack come in just as hard, with a sound that is also distinctly German. The key word being heavy. Thick and brutal sounding stuff with lots of parts. There was a time when I felt that the "German sound" was a sort of Rorschach derivative, but in truth the sound has been so mutated and developed that making references to

Rorschach is incredibly pointless. In any event, both of these bands will cure your needs for heavy, power driven, and metallic hardcore. Ugh. KM (Summersault/St. Pauli-str. 10-12/D-28203 Bremen/ Germany)

V/A • Stop Fighting, Start Thinking... 7"x2
This is a nice DIY comp 7" from France. All the bands have thoughtful lyrics, and it is apparent that everyone involved are intelligent and caring people. Unfortunately I wasn't all that impressed with the musical aspect of this record. Ahimsa, Uneven, and Mind Intrusion all play competent hardcore, but nothing too memorable. What's Wrong, on the other hand, do play some good hardcore. I liked their songs okay, but still none of these bands really made me all okay, but still none of these bands really made me all that excited. Too bad because the rest of the record is really cool. KM (Take Effect c/o Arnaud Benoist/8 Rue Du Dr. Mordret/Appt 86/7200 Le Mans/France)

V/A • New Tools For The Hunter: An Australian Hardcore Compilation CD If you want to know what hardcore sounds like in Australia you'll find it on this comp. However, many of these bands sound like every band out here in the States. I guess with hardcore you can't change too much of the sound without recycling a HC band from the past. The one band that I could say has changed the sound of hardcore to come is Refused. And these kids are from Sweden. Anyway, there are 10 bands that represent hardcore the way Australians play it. A few bands that stood out: Ceasefire—compared to typical Orange County hardcore like most of then bands off of New Age Records; Fahrenheit 451—compared to bands in the 92-94 sXe hardcore scene; and Force Fed 9—Agnostic Front with a more modern rocking sound. The rest lie in the machismo hardcore vein except for one emo band that didn't leave the CD at all. Well it is good to hear that the hardcore scene is expanding and I hope there will be more acceptance with bands from different hardcore appeals. SA (First Blood/PO Box 740/Hornsby/NSW 2077/Australia)

V/A • In The Spirit Of Total Resistance CD comp Thated this CD. I wanted to like it, but the truth is that I found 99% of the stuff on here extremely bad or annoying at best. I think some of these bands would have been good on their own but when teamed up with the crappy folk songs and new wave stuff that appears on here far too often it all just turns into shit. All of the bands are from Australia and the concept of doing a comp CD to benefit Leonard Peltier is a cool one, but there must be better stuff to listen to in Australia? Some of the bands on here are Bastard Squad, Poo Poo & The Million Dollar Man, 2 Year Olds, Corruption, New Waver, Yokel, Hate Is Enough, Self Reliance, Wonderfeel, and Kokoshkar to name a few... If you

really want to support this cause then send your money straight to the Leonard Peltier Defence Committee at Po Box 583/ Lawrence, KS 66044 and avoid this horrible comp CD. KM (available from Spiral Objective/PO Box 126/Oaklands Park/South Australia/5046/

V/A • New Day Rising comp CD
Zlodzieje Rowerow (Poland), D.D.I. (Italy), Fragmmenti (Italy), Attentat
Sonore (France), Affluente (Italy), Cojoba (Porta Rico), Smudos
(Yugoslavia), and Invazija (Lithuania) pump out 31 tracks and seventyfive minutes of punk rock. The music is all old style punk stuff and straight ahead hardcore. A few of the bands were pretty boring while some were quite good. The enclosed booklet was pretty cool. Each band is interviewed with the same set of questions. Very DIY and very anti-business. KM (\$10 to Boisleve/B.P. 7523/35075 Rennes/Cedex 3/France)

V/A • The Right To Assemble Vol. 1 7'

A decent taste of what the New Brunswick scene has to offer. The bands on this comp are the Degenerics, Worthless, Heidnik Stew, Stormshadow, Fanshen, and Try Fail Try. My favorities were The Degenerics and Fanshen. The variety on this comp ranges from fast hardcore to Oi! type street rock. Like I said, a decent taste of what the NB scene has to offer. It seems like there are more of these to come so keep an eye out. CF (PO Box 68/Jamesburg, NJ 08831) INSIDE FRONT #11 with comp CD

Another huge issue of *Inside Front*. Columns, letters, and articles about all things concerning hardcore and economics. Lots and lots of text. One article, which I will call "No Gods, No Masters," was about morality, universal truth, and individuality. It was interesting, and I found myself in total agreement with much of it. There are also reviews and an article about Amebix. The CD features Botch, Ire, Stickfigure Carousel, Opposite Force, Amebix, Earthmover, Lockjaw and a few others. The 'zine has a few pages with lyrics and info about the bands. This is a good combination of music and content. KM (Crimethlnc/2695 Rangewood Dr/Atlanta,

UNDER THE VOLCANO #43 with comp CD
The CD features Face To Face, Mad Circle, Brand New Unit, Dropkick
Murphys, Who Cares, Splurge, Wound, Blind Pigs, Midway, Supernovice,
and seventeen others. A few songs were okay, but this isn't my sort of
musical scene. The 'zine itself was made from interviews with Face To
Face, Mike Watt, Zen Guerrilla, Allied Records, and reviews and a few
short columns. Pretty boring. KM (\$5ppd to Motherbox Records/60
Denton Ave./East Rockaway, NY 11518)

V/A • Swedish HC Comp CD

Oh fuck! This has to be one of the best things I have ever gotten to review! 17 bands and 46 songs later and my ears are bleeding all over the place. Some familiar names would be Abuse, Totalitar, and Diskonto. From chugging chaos to blast filled brutality. This kills!! Put on your patched pants and bust out the hairspray and lock your doors and get ready to thrash. Essential!!! CF (H:G Fact/401 Hongo-M 2-36-2 Yayoi-Che NikagorTakos 164/013 Jangar) Cho, Nakano/Tokyo, 164/0013 Japan)

TEMAR

V/A • Fuck Christianity 7'

If you have been following the pro/anti Christianity thread that has been playing itself out in the last few issues of *HeartataCk* then you might have heard of this Fuck Christianity comp 7". The enclosed booklet talks about Christianity and atheism with the intent of stripping Christianity from the minds of every kid involved in hardcore. The writing is well put together, and though it is one sided it is well done. A few of the pages are of the pages are a bit humorous, which is good. Pantalones Abajo Marinero play a wall of noise. Disembodied are moshy metal. I Shot McKinley are heavy emotive styled hardcore. C.R. play a live song that is distorted and midtempo. An interesting record, and worth checking out. KM (\$3 to Technicians Of The Sacred/PO Box 14411/Minneapolis, MN 55414)

V/A • Good Life Recordings Budget Sampler CD
18 songs at 56 minutes. This entire CD sucks! Fucking can't stand all
these hardcore metal bands. 25 ta Life, Comin' Correct, Culture, and
others that just suck. There are a few bands on here that ain't that bad but
for the most part, it is straight in the can. Catharsis is one of the only bands I have to give credit to because they fucking rock the razor's edge. But the rest of the sampler just doesn't do it for me. A review on bands like 25 ta Life will always be bad from me, so I guess I would be the wrong source to get a positive review. SA (Good Life Records/PO Box 114/8500 Kortrijk/Belgium) V/A · Rejected Art CD

There's a whole pile of bands on this CD, but the only one I've heard of before is Autumn Rising. Their song and a few others are good and/or interesting, but there were far more poor songs in my opinion. I appreciate the fact that the bands cover a wide variety of music, but I don't think they covered it well. Apparently the bands were chosen at random, because there is no information anywhere concerning anything about the comp. DF (Halo of Merchants/2225 Anderson Rd. Suite 244/Crescent Springs,

V/A • Erie Hardcore Scene Report: A Documentary Of Lake Effect

Metal moshers be aware of this hardcore compilation for it holds 16 songs from 9 bands out of Lake Erie Pennsylvania. From Brother's Keeper to Abnegation to Sumthin' to Prove. The rest are bands that sound identically to the bands mentioned. The only band that I could actually sing along to the bands mentioned. The only band that I could actually sing along with is Sumthin' to Prove. This is a band that I used to listen to years ago but all these other new school metal giants I can't get the mosh on. It is just too many macho guys on one CD for me to take seriously. I'm sure kids out there with their straight edge tattoos will be doing the windmill for this one. SA (SA Mob/PO Box 1931/Erie, PA 16507-0931)

V/A • Where's My Shoe: The Sweetwater Comp CD Starts off with three 86'D songs which are pretty minimalistic, raw punk tunes. Very basic guitar-drum-vocal stylings. Asstroland enters with primarily short, fast blasts of hardcore punk. Decent variation between the songs, and a weird funk part in one tune. Banner of Hope with cool female-fronted songs over a simple and aggressive punk guitar/bass/drum action. Disassociate is grinding things down with a live recording that

features static growled vocals, but they also contribute more studio-sounding recordings that flesh out the sound a little more. Cool speed changes keep things interesting. Distraught slowly builds into a crusty punk anthem with some great group vocals, and they're not afraid to turn up the speed. Hovorka is a dreamy acoustic song that segues into Pity the Nations' eerie dissonant song segues into Fify the Nations eeric dissonant song incorporating a sax, straight-forward drums, distant guitars and collapsing vocals. Public Nuisance is more crusty hardcore punk action followed up with Spider Cunts. Trumystic is hip-hop with a sedative voice over subdued electronic beats that breaks down into more electronica elements with vocals that incorporate Black Sabbath and reggae. Pretty eclectic. World/Inferno F.S. is another mellow tune that sounds almost Ex-ish with is another mellow tune that sounds almost Ex-sis with piano, guitar, and drums composed into a swirling dissonant folkish feel. Yum Yum Tree ends with aggressive raw punk fronted by awesome screamed female vocals. Overall, I liked the aggressiveness and diversity of this compilation. Most of the bands are well worth checking out. 1ST (Angst Records/302 Bedford Ave. #327/Brooklyn, NY 11211)

V/A • Cashing In On Christmas CD

All original songs, and all with Christmas themes. I don't know too much about this kind of music, but I don't know too much about this kind of music, but I guess it can be called drunkpunk or oi. Basically all of the songs are pretty slow, milder punk rock. Almost half of the songs start with the sound of sleigh bells ringing. I try to start listening to a record with a positive outlook, so I sort of enjoyed this first. But towards the end I was pretty sick of it. The bands included are The Wretched Ones, Headwound, Limecell, Jumpin'. Wretched Offes, Headwound, Elimeeti, Jumpin Landmines, Stuntmen (they had my favorite song on the CD), Showcase Showdown, Timebomb 77, Thorazine (suck), Lower Class Brats, Bomb Squadron, Dead End Cruisers, and Stocks and Bombs, Hey, "year" and "beer" rhyme. RG (Black Hole Records/12 W. Willow Grove Ave./Box 130/Philadelphia, PA 19118)

V/A • Punk At 1600 CD

A punk comp focusing on bands from Cincinnati, Louisville, and southern Indiana. The first songs are fairly generic sounding tunes in the popish vein, and remind me of Lookout comps I've heard. The CD does include some better than average and stand out trax such as the Dangers with female you and a government. as the Dangers with female vox and a rawer guitar sound, Short Millie kicking another rawer tune with strange jangly breaks, but nice hey-hey's, Cherub Scourge including another straight-up smash-yr-face punk tune, and Restraint with a fiercer sound almost approaching Brother Inferior. Operation: Cliff Clavin is a nice acoustic break entitled "A Bomb and a Plan." Humorous and refreshing. Packaged with band contact info in an awesome bright orange fold-out. 1ST (Whitehouse Records/830 Baylor Wissman Rd./Lanesville, IN 47136)

V/A • 403 Comp 10"

As the cover says, "Florida fucking hardcore." Discount,
Dragbody, Twelve Hour Turn, Cease, Hankshaw, Bird Of Ill Omen, I
Hate Myself, Scrotum Grinder, Reversal Of Man, Tomorrow, Assück,
Strikeforce Diablo, Hot Water Music, Combat Wounded Veteran, Cavity,
Omega Man, 1912, and the almighty Jud Jud. Plus some writings from In Abandon and Haili. Thrash, grind, emo, pop punk... what does it all have in common? All these bands are from Florida (no duh) and they have all played at the 403 Chaos shop. A lot of talent in Florida right now, KM (403 Chaos Records)

V/A • Europe In Decline LP
An excellent sample of some of Europe's finest hardcore and punk act around right now. The music ranges from blasting crust to pogoing pop punk. Some of the familiar names would be Cripple Bastards, Purgen, Tolshock, Active Minds, Bull Shit Propaganda, Jobbykrust, Left in Ruins and Cluster Bomb Unit, just to name a few of the bands on this comp. There is plenty of variety on this record but some of the recording jobs are a bit dubious. Still, you should check it out. CF (Six Weeks/225 Lincoln Ave./Cotati, CA 94931)

V/A • More Than Music 10"
Explosive pop punk from Illinois. Not being a huge fan of pop punk I wasn't expecting too much from this, but I found myself tapping my head and fees. Not once did I criage when I hit "start" on my turntable. Bands included are Spy Vs. Spy. Baxter. The Humdingers, Hitmen, The Dorks, Trepan Nation. The Wayouts, The Letterbombs, Radii, and The 4-Squares. More Than Music contains high energy and fun filled pop punt from middle America, and for fans of, this style there will be no disappointment. KM (Lance Harbor Records/1960 Swindon PL/Hoffman Estares, IL 60195)

V/A * Animal Truth CD

A bunch of mosh metal bands (mostly mosh metal, there's a more straightforward hardcore band, more emo-ish band and a weird electronical ambient-noise (fing also) playing mosh metal (of varying degrees of moshiness and metaliness) with lyrics about animal rights. Mosh metal either floats your boat or it don't (it definitely don't float mine), so if it floats your boat you may want to try floating this. Oh yeah, it's a benefit for some animal rights groups as well (so you can have a warm fuzzy feeling inside as you listen to your mosh metal). BH (Sobermind Records/PO Box 206/8500 Kortrijk/Belgium)

V/A • East Timor: A Nation Betrayed 7"

This is a 7" compliation featuring four hardcore bands from Australia and a historical folk song by James Brooks. The enclosed booklet is very informative and has a lot of information about East Timor). Heads Kicked Off, Coach, Undertone, and Forward Defense all play thrashy hardcore that reminds me a lot of British hardcore. The James Brooks' song was really effective because it was both inspirational and informative. This record reminds me a lot of British hardcore. The James Brooks' song was really effective because it was both inspirational and informative. This record reminds me a lot of the sort of stuff that Flat Earth Records from England is design. If you are into political punk and hardcore then this one will certainly prove interesting. Pretty fucking cool, especially when compared to the countless eccords that come through here that prove that people that can play music can't think. KM (Spiral Objective/PO Box 126/Oaklands Pati/SA 5046/Australia)

Once again, welcome to hell. Demo land. - Kent

ONE FOR THE GIPPER - demo

Heavier punk shit ala Man Afraid/Minneapolis type stuff. Songs about pattrots prescription pills I found myself listening to this a lot at work. Just keeps moving. C (519 N. Arch St./Aberdeen, SD 57401)

RUINACRE/SHIT BASTARD · demo

Ruinacre play fast brutal hardcore. Kind of sounds like if you meshed the Ottawa/libad spit LP. Pretty awesome. Shit bastard play evil grind shit. Dark lyrics, dark as midnight baby. This is definitely the tape I've gotten out of the bunch. C [PO Box 23565/Flagstaff, AZ 86002)

DIN · Demo 98 ca

DIN & Demo 38 cassette
Tough, unpolisfied SxE hardcore from Germany. Lyrically they're a couple
steps back from hardline but still pretty militant about staying true.
Musically, I think these gays are pretty good—they have the late '80s
Revelation thing down, but with more melody. Somebody start a riot.
DM (Martin Liebl/Barersteases 31/80799 Munchen/Germany)

FILTHY PIGS • Watters, Gas Station Attendants... demo Goofy, unprofessional punk-geek-rap stuff. Musically, it seems that they dig a bit of Bad Religion, but the vocalist has got to go. His goofiness seems more of the in-joke variety and doesn't translate well to people who don't know,or work with these guys. Ugh. DM (Buk Buk Records/PO Box 3952/Grange, CA 92857)

SOMNAMBULIST • demo
Club me with a bat and watch as the blood run thick down my scalp.
Then heave big boulders at me and wait until I slowly die in agony. This is the same amount of death that comes out of my speakers while listening to this awesomely bludgeoned outfit. They play fast double packed bass as fast as some black death bands and catch the mosh parts with their slower, grinding destruction. Two singers that scare the Freddie Krueger from your closei and leave a distinctively heavy tone in your ear. These kids also like to leave their victims in complete obliteration because each and every song is a ballad of epics. In short, they are really fucking long. This is a really good demo and is recommended for the dungeon keepers. Look out for their double 12°! SA (Raven Records/PO Box 995/Santa Barbara, CA 93102)

INVAZIJA * Pakeisk Stalvas demo
Ugh, I don t know whether to mosh, headbang, floorpunch or play a
dickery doo. This tape, overall reminds me of bad 80's crossover shit,
but there's a few other styles thrown in to make it even worse. This tape
is painful. ROB (\$4 to Rolis Ycas/Asanaviciutes 8-235 2050 Vilnius/
Lithuania)

I, ROBOT • demo
Imagine State Route 522-meets-Piebald-meets-Inkwell and you've got a
damn close comparison to I, Robot. I rather like it. A nice mix of screams
and singing and rocking and rolling. The three songs on here give me
hope that there will be viny! soon to come. A weird coincidence: the first
song is called "Save Mc" and it sounds an awful lot like Inkwell's song
of the same name. As long as it's not plagiarism, I say "good show,
robot." DO (PO Box 621/New Paltz, NY 12561)

THE LADDERBACK · demo

THE LADDERBACK * demo
Intense music spanning from the emoish hardcore realm to inventive, complex rock, Textural nice double guitar interplay stands out while the drums carry the sound forward reliably. The songs transition through time changes to keep things interesting, alternating many somewhat softer moments with flares fast and bright, especially in the vocals. Overall, the songs just sort of sit in the pit of my stomach and twist around, pleasant in a sad sort of way. The recording quality is very good for a garage and bedroom. Worth checking out, it sustained several listens for me, and I'll probably keep it around for a few more. 1ST (Rayman Records c/o Jay/ 1321 Drivers Circle/Rocky Mount, NC 27804)

VOODU HIPPIES - demo deluxe
Oh god. Tool/Kom influenced crap. Seriously this is fucking god awful.
How the held did this end up at HeartattaCk? People at my work would
probably dig this. That, of course, isn't a good thing. C (135 Calvin Dr./
Jackson, TN 38301)

MY HERO DIED TODAY • demo

The design is nice looking and the sound quality is pretty good. Hardcore stuff with some moshy parts some emo parts and coarse screaming vocals that is all played at a medium tempo. I wasn't blown away, but basically pretty good. KM (Join The Team Player/Aluttingerstr. 6A/81673 Munchen/Germany)

COBRA KAI · demo

This could have been a real good demo. It's very heavy, very harsh, with lots of tempo and vocal changes. Reminds me of how Enewetak might have sounded during their 2nd practice. But 2 things really bring this demo down. One, it sounds like it was recorded in a shoebox. And 2, the lyrics, "I'd tell you to eat shit and die but I know you're vegan. Don't choke on your veggie burger. DIE!" If these guys wrote some better lyrics and did a better job recording. I think they'd have something. ROB (Brad/RR#I Box 136/Indiana, PA 15701)

FAIRPLAY • Up Your Ass cassette

Several minutes of fairly political, angry, straight up hardcore from Norway. This is the kind of stuff I listened to when I first found out about hardcore so many years ago. They haven't gotten too far from these basic influences and even cover "Bottled Violence." With the right production, these guys could possibly make a fine, if not original, record. DM (Steinar Morkved/Kristian Sonjusvel 10/3600 Kongsberg/Norway)

HABLAN POR LA ESPALDA/ DEPRESION ADOLESCENTE • split demo

HPE just lingered in my headphones. Never going anywhere or drawing me in. DA on the other hand totally impressed me. They have a very melodic punk rock sound, and their singer sounds full of hope and determination. This is the kind of music that makes me want to go out and do great things, I love it. Packaging is very nice, great layout, but no translations for the lyrics. Thumbs up for DA. ROB (Sniffing Recording Industries/CC 213 Suc 12(b) CP(1412) Bs As/Argentina)

ROM • Reflections On Empty Houses... demo
Some weepy stuff from Winnipeg that sounds like it was recorded on an answering machine (you know, one of those microchip kind). Gentle aniswering machine (you kinko, one of injose incrotains kink). Other and sad emo-goth hometaper crossover on guitar, bass, and synth. Very spare musically, with oddly placed drum machine beats. They thank Ian Curtis and Mary Lou Lord, if you're looking for references, but it seems that they play off of the idea of the influences rather than the influences themselves. DM (272 Oxford St./Winnipeg, MB/R3M 3J7/Canada)

SARAH · Herzalomp Betek An Trech'h demo

The first thing that comes out of my speakers is the singer's growl, which is more silly than it is scary. This is a straight edge band from France that ain't your ordinary hose band, they use their metal influences to enhance the darker elements in this band but their screams are quite the contrary. The vocals remind me of vocals from some of those Slap-A-Ham bands, being funny but brutal. The songs drag on and leave you with a question. There isn't much else I could possibly say than I won't be listening to this again. SA (2 Boulevard Leon Bourgeois/35000 Rennes/Bretagne/

RUINACRE • demo

The first song immediately brings to mind Struggle, mostly from the vocal The first song immediately brings to mind Struggle, mostly from the vocal style. Brutal hardcore action, with a less metallic instinct, perhaps a hint of crustish elements. Mostly this is just full-on beautiful hardcore. Constant battering with few pauses for breath, an aural hydraulic repetitively pulling the listener under waves of sound. Fierce, this band can competently handle speed reaching almost grindish paces without falling apart. The sound is full-spectrum, and not lacking in any way, but does capture the intensity nicely. Well worth a listen. 1ST (PO Box 23565/Flagstaff, AZ 86002)

TINKERBELL • demo

Punk rock recorded through a dirty sock on a table in the next room. The Funk rock recorded through a dirty sock on a table in the next room. The sound is all mashed together, but is mostly straight-up good fast punk rock action, something like the old Finnish hardcore when things get insane almost to the point of collapse. I bet this band is probably pretty intense live, or when captured by a full recording, but the sound here is just painful. There are some great moments of build-up, I wish I could hear them better. The 8.5x5.5 booklet sent with the tape is interesting, mostly cut and paste art with German and French writing. They kindly included translations of the build-one of the property of the p included translations of the lyrics and some writing, dealing with the hardcore scene and frustration. The lyrics are like refracted images of frustration. 1ST (Fabian Dietz/Weg zum Poethen 68/58313 Herdecke/

THE ALEX P. KEATONS • Turmoil cassette

Canadian kids with some pretty nice sounding hardcore, along the lines of D.O.A. and early G.I. There's a big piece of paper inside with their highly political lyrics, which are pretty good for the genre. They got a good recording, which is a plus, but they need to lose that name. Anything associated w/ Michael J. Fox is suspect. Good stuff. DM (6619 34th St. SW/Calgary, AB/T3E 5M3/Canada)

VASTA TRIX • demo

This band's been around since 93 and this is like their 4th demo. The vocals just down right suck. Wimpy singing trying to fit in with the tough guys. The lyrics offer nothing. The music is OK but boring and is classified in their insert as pusk metal, but I'll through in alterna-shit-rap in the mix as well. ADI (Bramleylaan 54/1695 HG Blokker 0031/The Netherlands)

A PHOTOGRAPH TO REMEMBER YOU BY • demo

This is so bad. Not only does the recording sound like shaking two pots together and a refrigerator making different sounds but the vocals are completely out of key and terrible. This is between horrible and really horrible. Another no-no that this band did was include a million songs, normore. Another no-no that this band did was include a million songs, actually 16 songs. But the one thing that saved this project from complete and utter humiliation was the booklet with all the lyrics and pictures. This alone would made for a pretty decent 'zine but no, they had to do the music. SA (Excursions Into The Abyss/PO Box 50138/Ft. Wayne, IN 46805)

STAY THERE LASSIE • demo

Yamaha keyboard and drum machine music. Reminds me of the kids of Whitney High. Serious. C (\$3 to Bob Ashley/116 Stanford/Lake Jackson,

MATTO AND THE PHLEGM CHUCKERS * demo
Kick you in the pants punk rock with double vox. Raw, no-frills, a relief
from all of the glossy punk these days. No gimmicks here. No pogo
references. No ska interludes. No teeny bopper fanclubs. No ketchup. Just throw-the-guitar-down-pick-it-up-again cascading drum punk fuckin' rock. Smack-ya-upside-the-head-with-the-amp and stage-diving-into-the-concrete-floor rock and roll. 1ST (Peterwalkee Records/PO Box 180/ Rexford, NY 12148)

NERO'S HARP · demo

NERGY STARK** demot
I was looking forward to reviewing this. I thought harp or harp inspired
music might soothe my ears. Well no harp here, just guitar, drums and
vocals. The guitar does a lot of picking and manages to twiddles out
some pleasant melodies, reminiscent at time of Moss Icon. Then the some pieasain indicious, reininscent at time of Moss 1con. Then the guitar tries to get heavy or something but just sounds pathetic, parlly due to the huge lack of distortion and fullness. The drummer is OK but should stick with the softer stuff. Now the vocals are bad and don't fit in at all. Maybe if he mellowed it out and just sang instead of trying to kinda-yellkinda-scream while ripping off Moss Icon it'd fit better. My advice for this band would be to keep the mellow parts and ditch the singing and add a harp player. ADI (10561 Regent Cr./Naples, FL 34109)

PETER PAN COMPLEX • demo

This recording is really annoying me. It sounds like the levels on the 4 track were peaking and the highs are fading in and out. Oh my fucking god (yes I took the lord's name in vain) how dare this band try to cover a Smiths song. The singer can't sing at all. But he can scream OK. I'll get on and classify the music as chuggemo (get it chugga chug with emo quite parts). Not all that good and another guitar would help. ADI (PO Box 150267/Cape Coral, FL 33915)

JEWCHINK • Thug Lite demo
"It ain't over till the white man's bleedin'" is the basic message here.
Hip hop venting a vitriolic spew of hate and frustration. Seems more for ego appeasement than anything else. The "activity" booklet contains lyrics and writing with coloring sections, connect the dots, etc. 1ST (B-Town Records/8 Midhurst Rd./Silver Spring, MD 20910)

THE COPROPRAXIA · demo

THE CUPROPKAAIA* cemo Cool shit. Slightly chunky with high pitched screaming. Played sloppily in the good way. Kind of like a chunkier Reach Out mixed with a little Reversal of Man. I guess they broke up, that's too bad, so much potential lost... C (3421 S. Glendale/Sioux Palls, SD 57105)

BULLYRAG AKA FUCKING THUNDER • Vitamins For... demo BULLY RAG AKA FUCKING: I HUNDER * <u>Vitamins For...</u> demo I saw these guys play once (side note: they played with Unruh, very odd pairing.) Afterward, someone told me they were emo. I can't really say if they were or not, so I'll just try to describe them. Throaty, emotional, singing/yelling. Slow drums, melodic guitars. Started out kinda aggressive, and ended up reminding me of Weezer. One thing I really like was the lyrics. Personal/poetic stuff that struck me as very honest. Wish I had more to say but this just isn't my thing. ROB (Ben/726 E. Tulane Dr./Tempe, AZ 85283)

JOHNNY ANGEL · demo

Thought I was going to be entering the world of creepers, coffee shops, drag racers and highwaters. But luckily my judgement of them was completely wrong. Noisy driving music with screamed vocals. For some reason I want to say a punkier version of Constatine Sankathi. I dig bro. C (1128 Magnet Dr./St. Louis, MO 63121)

FAMILY • Faith In Man? demo

FAMILY • Faith In Man? demo
This was too weird for me not to pick out of Kent's review pile. I was in
a band a few years back called The Family and we played sort of trashy
hardcore and to find a new Family demo out of Bakersfield, California is
sort of strange. These kids play a pretty fast-paced variety of poppy,
thrashy metal that isn't exactly my thing, but is damn energetic. Lyrics
are political in that sort of typical, vague way. Strange vocals like GWAR
or something (male and fermale). At least it's nice to know that here are
some folks doing something worthwhile in the 'field. DO (6425 Ming
Ave. #99/Bakersfield, CA 93309)

Chuck would like this. Crusty shit witch seems darn political. I don't know enough of the genre to make bad I mean band comparisons, but one thing I did notice was the presence of double bass tactics every so often. The recording is decent for a demo, and better then average for crust. Tape comes in a cute little cardboard box. ADI (Via Alghero 22/04011 Aprilla (LT))

Two chord emo pop goodness. For a demo this actually is very impressive. The recording quality here is better than most demos out there and they sound really tight like they have been playing for a while now. It probably just tells you that they are just good musicians. Anyway, I guess the best comparison I can come up with is music compared to Elliott and vocals less distinctive but definitely high and appealing. This demo is a pretty good start for this band and I hope they keep up with it. SA (428 Walter Ave./Newbury Park, CA 91320)

W.A.Y.P . Fucked Victims demo

W.A.Y.P. stands for "We Are Your Punx." Uh huh. What we have here bad punk, played lots of different ways, but remaining bad punk. Cover features a picture of them, packaging doesn't include lyrics. Very boring and mediocre. ROB (Via U. Ribustini n2/06/71/Castel del Piano Pergugia/

RESIST AND EXIST/VANGUARD PANTHER POWER/MABIE

RESIST AND EXIST/VANGUARD PANTHER POWER/MABIE SETTLAGE * Live In South Central LA tape R&E lay into their usual brand of peace punk. Nothing too original musically or lyrically, but good for what it is. They also cover songs by Media Children and include some mediocre political poetry (he shouldn't try so hard to rhyme.) VPP are weak sounding rap with no substantial sound behind the vocals. Mabie Settlage is a teacher and talks about revolution, balance of power, and race. In substitution of lyrics, lots of color pictures of the show fill up the tape booklet, which makes me question the sincerity of it (although 1/8th of the booklet is dedicated to explaining the show's purpose and there are 2 contact addresses.) Non the less a very political project, but if you're looking to bear R&E, check the less a very political project, but if you're looking to hear R&E, check out their 7" instead. ROB (Resist & Exist/PO Box 6188/Fullerton CA

LOS VATICANOS • demo Fuck yes! Amazing demo! Fast, hard, distorted, boy, this is good. Reminds me of the German band Carol. The guitars have a twangy effect to them and I like this a lot. It prevents the music from turning metal, and it's something I seldom hear, and I like that. Starts off mellow, then hits you with a barrage of furious hardcore. Packaging is really cool, so are the lyrics. Totally recommended for anyone into powerful and heartfelt hardcore. ROB (Cristiano D'Innocenti/Via Marostica n. 25/00191 Roma/ Italy)

V/A • <u>Asian Punk Lives</u> demo
Ahhhhh! This sucks! Horrible, horrible Japanese bands, 60 minutes, ugh, this is bad. I swear half these bands had cockney accents. 3 good

bands on this tape; Argue Damnation, Disobedience, and Beyond Description, but since these songs are all previously released, they don't make this tape worth it. Such a bad comp. ROB (Sprout Records c/o Tsuyoshi Konno/1-10-27 1-bancho Aoba-ku/Sendai-City/Miyagi, 980/0811 Japan)

DIRTY DIRT & THE DIRTS • tape

Five songs of basic mid-tempo hardcore stuff with yelled vocals. The music wasn't all that exciting to me, but the cover/lyric sheet has some thoughtful stuff inside, and it is apparent that these kids are on the right track. KM (665 S. Vermont Ave./Glendora, CA 91740)

IDIOALLA · demo

Modern sounding hardcore that is melodic and mid tempo (the emo influence) with vocals that are strained and almost harsh sounding (the more hardcore influence). A few of the songs use a harder sound but even then their is an emotive influence that is apparent, and there are moments of listless "pretty" singing. A mixture of sounds. Pretty good. I expect that they will have a record soon. KM (Jeff/240 A Shuter St./ Toronto, Ontario/M5A 1W1/Canada)

KULARA • demo Hailing from Japan Kulara take the chaotic and emotive route with a musical attack that alternates between listless meandering and straight on chaos and screaming vocals. Their lyrics are mostly in Japanese, but it doesn't matter because the vocals are too distorted to make anything out in any language. Pretty well done, though at times this style of vocals can annoy quite a few people. KM (Atunori Murase/Seifu-So 105/5-29-13/ Chu 3 Nakanoku/Tokyo/Japan)

ORCHID . We Hate You... demo

I knew Will from Clean Plate was in Orchid, and so I wasn't sure what to expect. I've never met Will in person, but on the phone he seems like a reasonable sort of fellow, but he often puts out harsh sounding crust, grind, and hardcore with gruesome images and lyrics about serial killers... so what to expect? Surprisingly, Orchid's lyrics are a cross between personal emo themes and personal political statements, and the music is medium to hard sounding hardcore stuff with raspy vocals. They are way more influenced by emo then I would have ever thought. Orchid will soon have a record out on Fortunate For The Unfortunate. KM (Clean Plate Records/PO Box 709/Hampshire College/Amherst, MA 01002)

V/A • Mandatory Marathon comp tape X4 Yes, this is a 4 tape comp that comes in a video cassette box! Fuck. Bands include Enemy Soil, Charles Bronson, Sockeye, Enemy Soil, Charles Bronson, Sockeye.
Unabombers, Palatka, Agathocles, Brine,
Boy In Love, Gaia, Laceration, The
Dread, Capitalist Casualties, Apeface, and
a billion others... 48 bands in all, many
doing several songs. I didn't listen to
every tape, but what I heard sounded
pretty good for a tape. The sound quality
varies from band to band, but I didn't hear
anything that I thought was complete shit.
If you like any of these bands then this is
probably a good thing to look for... oh, yeah, it comes with a really fat
booklet filled with stuff from the bands. KM (Amendment Records/580
Nansemond Cres./Portsmouth, VA 23707)

V/A · Want To Pogo? comp tape

Here we have a comp tape of bands from Sweden and Norway. There are twelve bands in total including Lash Out, Replace, Convinced, Carnated, Outbreak, Artful... The music style is predominately metal influenced hardcore with moshing parts, but indie and emotive stuff also makes an appearance. The sound quality is pretty good, and I recommend this to anyone looking for music from this part of the world. KM (Rebell Tapes/Lekeveien 20/1715 Yven/Norway)

THE FRESHMAKERS • Like Hell tape

Holy fucking crap. Like Hell I am going to listen to this entire tape. Fucking shitty indie rock that sounds sort of grungy. No thanks. KM (Stupid Sailin Records/2303 Albans St./Houston, TX 77005)

UNAVOWED · Anathema tape

Hailing from Minneapolis, Unavowed have put out a good sounding demo. The music is sort of NYHC stuff with a slight metal edge. Pretty good. No lyric sheet, but the lyrics are easily understood. I imagine they will have a record out soon enough. KM (PO Box 141048/Minneapolis, MN 551/4 1/405)

CABIN BOY · demo

CABIN BOY * demo
I thought the tape was broken but it was just video game noise shit. The
first song is a cool instrumental. Fortunately for me they all weren't.
The music switches from distorted to not distorted with pretty interesting
changes. I have a comparison right on the tip of my tongue but I can't
seem to get it out. Worth checking out for. C (no address)

1125 • Tysiag Sto Dwadziescia Piec tape

1125 1 State Sto Dwadziescia Piec tape to don't know if this a demo or a tape format of an album. The recording is nice and the multi-foldout sleeve is full color and glossy. Even though everything is written in some other language I assume this band SxE. Besides the music, the Victory hoods and the collage font gave it away. The songs are on the faster end of SxE but seem to remind me of that Surface CD I just reviewed even though Surface are way slower. 1125 aren't terribly original but the songs are well written and flow very well. Kept me awake and fairly entertained for the duration of my bus ride home from a long day at work. ADI (Pasazer/PO Box 42/39-201 Debica

GRADE photo by Adam Lowe

POLITICAL SUICIDE • Cornucopia Of Filth demo

This horrible demo makes Naked Aggression seem like fucking musical geniuses. Political lyrics, but who cares because the music fucking sucks shit. I dare some one to make a record out of this. I would laugh for weeks on end. KM (816 Woods Pl./Exeter, CA 93221-1046)

BORN UNDER SATURN • 2 Songs demo Machine-gun drumming. Yelling. Screaming. Chugga-chugga. RAHHHHHHHHHHH! 2x. DO (2 Potter Hill Dr./Suilford, CT 06437)

ONE WINGED ANGEL And As We ... demo

Himmm... I don't know what to say about this one. The lyrics are, I think, intentionally dumb and somewhat offensive. Each song has a somewhat intelligent description followed by the lyrics, which are usually just a lot of "cool" sounding words and phrases (religious imagery, evil, death, pain, etc...) The first song would offend a lot of people since it attempts to "see rape/abuse through the eyes of the victim/victimizer and portray them side by side to show the overall contrast of the diverging emotions."
The music is heavy tortured hardcore with deep throaty vocals that are painfully growled out. After the songs, are done there are several minutes of a

conversation that some kids have with a talking goat. Odd and not something I would recommend without making note of the more obviously problematic points. KM (58 Germorda Dr./ Oakville, Ontario/L6H IA8/Canada)

THE REAL ENEMY • Twin Cities

Straight Edge demo
What do you get when you combine the straight edge philosophy with the revolutionary imagery and rhetoric of the crusty punk community?
Something like this I imagine. The Real Enemy's music is buzzsaw guitar and straight forward hardcore with group chants and all that. Their lyrics and art are all about revolution and commitment to the edge. Apparently the singer was once the vocalist for Killsadie. This is a pretty cheesy demo, but I suppose they know that. I suppose if Assrash became a straight edge band their lyrics and art might look something similar. Hmmm... KM (Jason/2035 Montreal Avenue/St. Paul, MN 55116)

VIDEOS:

OI POLLOI • Global Dissent video This is more of a documentary than a live video. There isn't that much live footage. Most of the video follows Oi Polloi around and interviews people they meet about places they visit. Some of the over dubbing by the editor was a bit simple, and it seems like it was made for mainstream folks rather than for punks. But other than that it is pretty interesting, though definitely not if what you really want is concert video of Oi Polloi. KM (Ginger Liberation)

THE ACTUALITY OF THOUGHT

• comp video

An hours worth of music combined An hours worth of music combined with some silly flashing junk and video "magic." Bands include Cave In, 400 Years, Piebald, Spazz, Braid, Sleepytime Trio, The Promise Ring, Serotonin, and Unsettled. Each band does about one song. Some of the sound quality isn't all that great, but a few of the sorner do hour early some song. few of the songs do have really good quality. The Sleepytime Trio footage was by the far the best as far as video and sound quality goes. At times my interest was held and at other times I found myself spinning on to get past some really boring indie rock or poor sound quality. KM (Bifocal Media)

AVAII • live video
This is a benefit for ABC NO RIO. The video footage is shot over three days back in '97. The first song is dubbed over with the sound being from Avail's record, and then after that it shifts to their actual shows. In between songs their are scenes outside with the band, and some interview type parts, plus some just general crowd stuff. Pretty well done, and ABC NO RIO is certainly worth supporting. KM (\$11 to Tribal War/1951 W. Burnside #1945/ Portland, OR 97209)

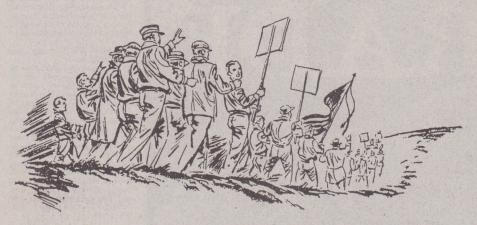
THE ART OF REVOLUTION • An ABC NO RIO Benefit video comp Like the Avail video, this is a benefit for ABC NO RIO. The video starts out by interviewing some long time ABC NO RIO people about the space's origin and history, which I though was the best part of the video. The actual bands featured are One By One, Citizen

Fish, Avail, Drop Dead, Born Against, Oi Polloi, Avail, Dirt, Aus Rotten, Profits Of Misery, and Nekhei Nattza. It was cool to see some old friends of mine hanging out at the space watching the bands; for example, during the Oi Polloi set Javier from Born Against does a funny stage dive. I'm not a huge fan of live video but I did enjoy watching this, and once again ABC NO RIO is certainly worth supporting. KM (\$11 to Tribal War/1951 W. Burnside #1945/Portland, OR 97209)



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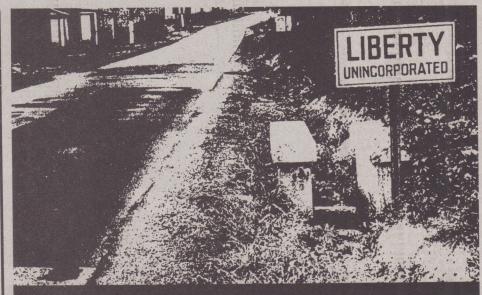
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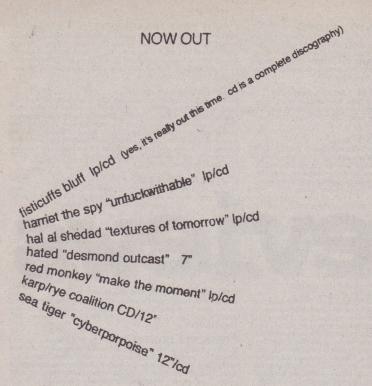
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 7° s, but they should be out by the time this is printed. I've grown tired of putting out stuff I have no affinity to other than the bands being friends. porting our sunt raise to animity to other than the bands being friends, so if you have a good band in which politics plays a part, contact me, Mailorder/wholesale from Ebullition, Bottlenekk, No Idea, Vacuum, Profane Existence, Rhetoric, X-Mist, Lumberjack, Common Cause, Spiral Objective, Stonehenge, and a slew of others. It you owe me and it's overdue, pay up. His Hero is Gone 12" next, No 'send me a catalog letters please, my authors is tilling on fact. A learner in the letter of the control of the catalog. letters please, my garbage is filling up fast. Also, try to include return postage (no stamps-IRCs or money) when you can... after a few years of doing this , it adds up and I'm more than broke these days.



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Thoseshat wrote reviews: LO=Lisa Oglesby, SA=Steve Aoki, DM=Doug Mosurak, 1ST=Eric Furst, PCD=Paul C, Dykman, RG=Ryan Gratzer. CF=Chuck Franco, SJS=Steve Snyder, KM=Kent McClard, AP-Alvin Pietzsch, 33b=Kristi Fults, LK=Leslie Kahan, EW=Emmett White.

7-11 #5 5.5x8.5 75¢ 44pgs.

This 'zine has a really good feel to it. Aside from the typical reviews and what-not, there's a bunch of disjointed but great writings intermingled with interesting pictures, covering everything from Kool-Aid to an analytical essay about the Bon Motts era of AC-DC (which admittedly does get tiring if you were never an AC-DC fan). There's also a great story about five kids from Ohio who just up and decided to trek to Sacramento and unwittingly lightened up a stranger's life in the process. Recommended. PCD (Grist Milling/PO Box 771402/Lakewood, OH 44107)



AL KEMAL#1 5.5x8.5 32¢ 16pgs.
From the opening column, "30 Things To Do At Walmart," I did not like this. Basically take a couple of uninteresting columns, then add a couple music reviews, then photocopy them, and this is what you get. This is a good attempt, I guess, but I do not like this at all. AP (Richard Dirty/PO Box 41/Leland, MS 38756-0041)

AMUSING YOURSELF TO DEATH #11

AMUSING TOOKSELF TO BEATH #11

8.5x11 \$3 48pgs.

Another thick and zesty issue of A.Y.T.D., one excellent guide to "surfing the papernet." This time you get a write-up of editors Ruel and Dave's trip to the San Jose Alternative Press Expo and the many good people they met there. The news section touches on a couple current issues: independent bookstore sues Barnes & Noble and Borders over unfair deals with publishers and the 'Zine Guide/Small Publishers Co-op feud. Lots of 'zine related events and information are included in the contact section of the publisher shall be contact section. along with columns and letters. The reviews, as usual, are intelligent introductions to each 'zine written by folks who put the time and effort into understanding what they read. SJS (Ruel Gaviola/PO Box 91934/Santa Barbara, CA 93190)

ANARCHO ICON #2 8.5x12 ¥200 24pgs. This is all in Japanese characters, which I don't understand. I can make out that there is an interview with Epäjärjestys, but that is about it. LO (I can't read the address either)

ANGUILLA ROSTRATA 4.25x5.5 \$1 20pgs.

Wow, What you have here is nothing short of the DIY guide to eels. This fellow has a genuine love for the slippery creatures and has created a whole 'zine to dignify and illuminate them to the rest of the world. Fucking awesome. If you were ever curious or had any interest in eels, I highly suggest you send away for this. I found much of it fascinating. There are much worse ways to spend your cash. It even came with an Anguilla Rostrata sticker with a picture of an eel on it. DIY nature punk in full effect. EW (Tony Perkins/505 Washington St. SE #12/Olympia, WA 98501)

ANTIPATHY #3 5.5x8.5 \$1 64pgs.
This 'zine was very impressive. It covers the typical stuff and more. There's cool stories about traveling and a very disturbing one about tatherhood. This isn't your average cut and paste let me spew boring rhetoric 'zine, but goes very in depth with his discussions from prostitution to hunting to the wrongs of Rastafari. It also wasn't serious all the time. The what's punk and what's not list was pretty damn cool and my personal favorite, the "Why We Are Anarchists" list. Some of the reasons were "because all our friends are," "because we always were black anyway," "because anyone can sing the music," "because maything can be blamed on the state." Funny stuff. Reviews and cool pictures of old bands like Amebix, Minor Threat, and Christ On Parade. There were also instructions from the CIA's freedom fighter manual distributed to people in Nicaragua to promote revolution including guides to build Molotov cocktails and bombs and how to fight riot coppers. CF (PO Box 11703/Eugene, OR 97440)

ANTIPODER #9 6x8.5 \$2 64pgs.
This one is mostly in Spanish, so I couldn't make out most of it. From what I can tell there are columns, a long piece on drugs, a statement of purpose from the band Cress, interviews with a butcher who turned vegetarian, and Cocha Bomba. What I read was pretly interesting, too bad I couldn't read all of it. LO (M.O.S./PO Box 8035/33200 Xixón/

ACORTANDO DIXXXTANCIAS #1 7x8.5 \$1 28pgs All in Spanish. Interviews with Funeral Funny, Hablan X La Espalda, Propia Decision, Xiona Blue, and one with various 'zine editors. 1.0 (Alejandro Sosa/Bolivia 640/C.P. 1611/Don Torcuato/BS AS/Argentina)

AVOW #8 5.5x8.5 \$2 68pgs.

Not only does this 'zine look cool, but it is interesting stuff to read to hoot. There is a lot of talk about where you are geographically and how that affects you. While all of the writing has a certain edge, he rants portray that side of the writer even more. I found the one on the constant bombardment of sexist images and masturbation engaging. He also includes three short stories and columns from others that are also quite good. I kept looking at this and thinking how much it looks a lot like the graphic style I see in many Submission Hold records, then I realized (duh) it is the same artist. There is also a review supplement. LO (Keith Rosson/PO Box 832/Westport, WA 98595)

ANIMAL TRAP #2 8.5x11 \$3 44pgs.
Stories and drawings about what the author/artist entitles "the heartland." All the pieces are inspired by this person's time back in the midwest. It is rough around the edges sometimes, but always interesting. Check it out. LO (Nicolas Lampert/PO Isox 11351/Oakland, CA 94611)

A PUNK KID WALKS INTO A BAR #11

8.5x11 \$1 32pgs.
This issue starts off with three pages of thoughts, not really going in any coherent direction, just thoughts. Then it moves into a funny section called 'Irate Reader Mail.' There are also show reviews, columns, record reviews, and lots of ads. I don't really have any kind of distinct feeling about this 'zine. LO (PO Box 254/Rye, NY 10580)

BORED AND VIOLENT #1 5.5x8.5 \$1 36pgs.
Appropriately named. This comic is filled with senseless violence and freaky humor. Lots of strips that involve a short conversation and then someone getting bludgeoned in the head. LO (2727 Van Hise Ave./ Madison, WI 533705)

BETTERDAYS #10 5.5x5.5 \$1 40pgs.
First of all, let me say that this 'zine looks really good. The printing is exceptional and the layout is precise and pleasing. As for the pieces of writing, Tim is getting better and better at conveying his life's stories. This issue deals with some reflections on losing someone close to him, abuse, the spectrum of sexuality, smoking, growing older in the scene, and his teeth. LO (PO Box 420685/San Francisco, CA 94142)

CANDY FOR STRANGERS #1 5.5x8.5 \$1 32pgs.
The cover looks nice, but there wasn't much miore to hold my interest beyond that. This person just needs a little more practice. Personal anecdotes can be great, it is all in the way you tell the tale. The pieces focused more on issues were actually quite good; especially the one about GE and the media. I'm curious to see how issue #2 turns out. LO (David/PO Box 741/Brunswick, OH 44212)

CHIAPAS 4.25x5.5 32¢ 28pgs.

As if you couldn't tell by the title, this 'zine is a concise history of the situation in Chiapas, as well as a retelling of one person's journey there. I strongly urge everyone not closely following the struggle to invest a couple stamps in educating themselves about the history, identity, and present situation of the Zapatistas and the state of Chiapas. It's a lot more complicated than I thought. This is one of the most important things happening in the world in our lifetime, and it's inspiring to say the least. I was very moved, especially by the personal tale. Get this. EW (2510 SE Clinton/Portland, OR 97202)

CLINCHED FIST #3 8.5x11 free 8pgs. Interviews with Bomb Squadron and Unsteady, plus some reviews. Not really my area of expertise. EW (3642 31 A St./ Edmonton, AB/T6T 1H3/Canada)

BLACKLIST #3 8.5x5.5 72¢ 40pgs.

Another awesome issue of *Blacklist*. Graham hacks into the mind of a crazed photographer these days. All the pictures inside this issue are A-1 quality and they seem to get better every time I see more. I have a biast to Graham Donath's pictures, especially since most of his photos of the Pickle Patch shows are going to be splattered all over the Pickle Patch live comp that should be coming out by the end of this year. [Nice plug. Steve. —Lisa] Outside the hardcore pics', there is a wacky and sarcastic interview with the kids in Boy Sets Fire, other short writings, and reviews. Blacklist is definitely a 'zine to watch out for, and for all the labels out there looking for a photo nerd that catches really positive pics' get a hold of this upcoming hardcore geek. SA (PO Box 1431/Ojai, CA 93024)

THE BEST OF JAM COMIQUE 5.5x8.5 \$? 8pgs. Eight pages of meaningless scribblings and words. No point whatsoever

BLOWING UP THE DEATH STAR 4.25x5.5 \$? 44pgs. This little 'zine is the product of two personalities coming together and expressing how much the other moves them to create. Most of the pieces are about life and little things one person notices about the other, as well as some things Caroline and Jácob notice about themselves. I sort of felt like I was intruding into their lives reading this. I guess that is the point. LO (Caroline/3) Yellowstone CL/Walnut Creek, CA 94598)

BOISE LIFE #3 5.5x7.5 \$2 44pgs.

My favorite thing to read in 'zines are stories about people's lives and this contains plenty of it. It is always interesting to me to hear stories about other people. No matter if they are sad, funny, or whatever. Sometimes I get sick of the same old stuff about music and politics. I really enjoyed the stories and writings in this 'zine. There are interviews with Jim Goad and Six Finger Satellite. I liked the "Guide On How To Write In Runes." I love Tolkien books and have always wondered the hell those little symbols meant. I wonder how she found out? Anyway, neat layout with cool borders and background stuff on each page. Very enjoyable. RG (Brianna Langness/3618 Tulara Dr/Boise, ID 82706)

BRIDLEPATH #2 5.5x8.5 \$? 24pgs.
Could this guy talk about anything else other than love and wanting to be loved? The whole 'zine is about how he wants a girlfriend who looks like Winona Ryder. It's funny to read how this young hopeless romantic so much wants to "get a girl." I'd love to hear his story after he gets into a relationship and see how hopelessly romantic he still is. I know I sound cynical—but, geez, he needs to talk about something else. All I have to say is that it happens when you least expect it, so don't be thinking about it so much! Don't get me wrong it's a cute 'zine and alright to read. There is some good poetry at least, although it's about love. Oh well. 33b (59 Pond St/Boxford, MA 01421)

CAMINANDO SIN PISAR HORMIGAS/
REMOLINO DE LIRIOS #3 6.5x9 \$? 28pgs./24pgs.
Already feeling bad enough that I can't read Spanish, and thinking it's
ridiculous that we don't have a Spanish reviewer for HaC, I was super
bummed that I couldn't comprehend this one. There seems to be a lot of
the heart and chaotic energy that makes up the hardcore experience for
me. The layout perfectly reflects the mood, and the bands pictured are
all folks I like a bunch. So it's too bad. A lot of my cares and worries and
loves seem to be represented here. If only I could get in. EW (C.C.-1C.P. (1653)/Villa Ballester/Buenos Aires/Argentina)

COVEN #1 8.5x11 5º 12pgs.
Conejo Valley Hardcore straight edge 'zine. Covers girlfriend/boyfriend problems, hardline issues, and struight edge interpretations. Personal reflections trying to make sense of difficult definitions and the fuzzy boundaries in life. 1ST (Colin/3215 N. Pioneer Ave./Thousand Oaks

CHANGE OF HEART #1, #2, & #2.5 5.5x4.25/5.5x8.5/

CHANGE OF HEART #1, #2, & #2.5 5.5x4.25/5.5x8.5/
4.25x2135 \$1/\$1/\$50g \$2pgs./88pgs./16ggs.
This gay sent us a whole bunch of stuff. Issue #1 is a photographic supplement with pictures of bunds ranging from Los Crudos to Harriet The Spy. There is also an ain tour diary from a mini tour that he went on Issue #2 consists of a lot of personal diriggs, mostly about love, change, and religion. There is also his opinion on abortion, which he is against. Of course I have to disagree on that, and I have to say that Planned Parenthood/Margaret Sanger does not push abortions! If Planned Parenthood didn't exist then women wouldn't be able to get free birth control and affordable abortions, which is needed because we don't need more people in this already over populated, world. Also, what about the women who are raped and get pregnant from their stracker? Everyone keep in mind that a male wrote this article! Not to get sidetracked from the review but I needed to include that little rant. Anyway, #2 is fany and also on the personal side. Despite the anti-abortion part I enjoyed reading these 'zines. I would write him and ask for the whole packet of 'zines. I'm not sure how much it costs but send some money. He is also working on #3—due out soon. 33b (Scott A. Dobrowiski/102 B. Libert St. #205/Savannah, GA 31401)

CHUMPIRE #97 & #98 8.5x11 32¢ 2pgs.

Another issue, another round of *Chumpire*. I never get much out of these, but I respect his persistence, and I'm sure it's a useful thing to some folks. Ninety-eight is a lot of issues. EW (PO Box 680/Conneaut Lake, PA 16316-0680)

COMPLETE CONTROL #1 5.5x8.5 \$? 30 pgs.

If you are looking for band pictures or record reviews, don't come here because you won't find them. What you will come across, however, is a couple pages of a tour diary that I actually found somewhat interesting at times, while boring at others. The 'zine is partly handwritten and partly typed. There are a few interesting columns and a very cool ABC No Rio comic by Seth Tobocman. Overall, this is pretty good, but I don't know if I'd go out of my way to get this. AP (PO Box 5021/Richmond, VA 23220)

CONVICCIÓN #1 5.5x8.5 \$1 12pgs.
This 'zine is all in Spanish. I have no idea what is inside aside from a small piece that I believe is on vivisection. LO (Cecilia Deantoni/9 de Julio/1653 San Fernando-Pica/Buenos Aires/C.P. [1646]/Argentina)

CONSPIRACY THEORY #2 5.5x8.5 \$1 36pgs. I know this guy's being sarcastic, but I just don't find things like "antivegan recipes" funny. Hooked beyond that and only found horrible comics and boring columns that held no meaning whatsoever. AP (1940 Highland Ave./Rochester, NY 14618-1141)

CONTRASCIENCE #6 7x10 \$3 64pgs.

Hands down, one of the best 'zines around today. Count on Contrascience to be informative, engaging, and absorbing. People who don't like to read might find it a bit text-booky, but I'd still suggest this 'zine to anyone. Issue #6 details what's going on with prisons, Cuba, the timber industry, weapons, punk teachers, jury duty, as well as including a history of the truckers strike of '34 in Minneapolis. It generally takes me about a month to read an issue because they are so incredibly thick. You get a lot for \$3 here. LO (PO Box 8344/Minneapolis, MN 55408-0344)

CORNFLAKE OVERDOSE #1 8.5x11 75¢ 25pgs. Hello from the land of Kellogg. Read about how their town of Battle Creek is over-run and practically owned by Kellogg; until half the town got laid off, of course. This also contains some columns, a punk crossword (I tried and failed), interviews with the Loiterers, Subincision, some reviews, cartoons, and other stuff. All of the other stuff fills the 'zine up with some pretty interesting stuff to read. Also contains a sense of humor. RG (38 Highland/Battle Creek, MI 49015)

COUNTDOWN #4 5.5x8.5 25¢ 32pgs.

In the introduction to Countdown, one of the authors refers to his 'zine as "propaganda for the masses." They stick with that throughout and produce a collection of essays which explore their concerns in a friendly, not strident tone. Some of the pieces are personal recollections or ideas being worked out while others are written like philosophical treatise. Topics include communications, relaxing in the great outdoors, love, gender issues, and a long essay on relativism. There also is a lengthy interview with Manner Farm in which the band and the interviewer display considerable intelligence as they discuss a multitude of topics: veganism, straight edge, sex., abortion, censorship, anarchy, etc. Very worthwhile reading. SIS (Jeff/6619 34th St. SW/Calgary, AB/T3E 5M3/Canada)

CRYPTIC SLAUGHTER #8 5.5x8.5 \$1 40pgs.
Better-than-average 'zine from Spokane, WA's Giovanni. The first piece is on a mental condition (derealization/depersonalization disorder) that he has. His perspective is serious, but not hopeless, and stands to teach us a lot about what it feels like. Also featuring interviews with Kurt, Unruh, Boy Sets Fire vs. Converge, Cypher In The Snow, and a guy name Chris Floyd. With some other pieces on scamming The Man and Food Not Bombs, too. I don't know why people have to keep bashing Rye Caelition, but he does it in the Kurt piece. DM (PO Box 1781, Spokane, WA 99210)

PIAL TONE 5.5x8.5 \$? 28pgs.

Pretty good little read. Dial Tone sits you down and recants a couple interesting stories and delves into a few thoughts. Although I hate to admit it, because it is from the same area and this would bother me if it was my 'zine, it really reminds me of the last issue of Burn Collector I saw. Which is a total compliment. LO (Dave Laney/PO Box 994/Chapel Laney/PO Box 994/Chapel Hill, NC 27514)

DROPOUT #6 news \$1 16pgs.
This is completely dedicated to spreading different methods of learning other than the typical high school education. Its goal is to inform the youth that institutional schooling isn't necessarily the best route for education. A lot of topics that deal with this are found here. I found this completely informing and interesting. If you like the thought of dropping out of school to learn in new ways in a more natural setting, you will probably enjoy this 'zine. This is so positive! AP (1114 21st St./ Sacramento, CA 95814)

THE DECLINE OF THE CASTLE #1 5.5x8.5 \$? 56pgs. Totally worthless and boring 'zine from a kid out of suburban Maryland who has taken it upon himself to "add some humor and fun to the hardcore scene," as it's "been kind of dull here." Dude, it's because you whine about spending \$20+ on a ticket to go see Agnostic Front and Clutch that you're so bummed out. Said kid is also into many other tough guy HxC acts whose logos he liberally sprinkles throughout his 'zine. Because it's "cool," he loads the rest of it with <u>Star Wars</u> pictures and clippings from old issues of Nintendo Power. Half-assed praise of Christian hardcore bands is featured as well I say 'half-assed' because he also writes that he almost got arrested for boosting copies at Office Depot... thou shall not steal, little man). It's clear that the author is very young and all, so cut him however much slack you wish, but don't expect me to enjoy reading what he has to say. DM (Greg Stoops/14101 Pleasant View Dr/Bowie, MD 20720)

DISMAL FANZINE #1-#9 5.5x8.5 32¢ 2pgs. Supposedly this kid is 11 years old! I would never have guessed, seeing as how his writing is more adept and his flyer-'zine much better than most flyer-'zines done by people twice his age. He review some records, gives some recipes, opinions and information. Impressive. EW (5275 Whisper Dr./Coral Springs, FL 33067)

DOUBLE DECKER #1 8.5x11 \$1 56pgs.

Amy's first time doing a 'zine went well. It is your average newsprint with all the columns (featuring Nate Wilson and others), reviews, ads (of course) to cover the costs, interviews with Burn, Ensign, Cursive, Crank!

Records, and others I didn't read. Basically, this 'zine takes up one full sitting. Overall, this 'zine is a good representation of modern day hardcore with its quirks. SA (803 Saint John St/Allentown, PA 18103)

DRIVER'S SIDE AIRBAG #31 \$3.50 58pgs

This 'zine is a compilation of pieces from other well known people in the world of 'zines and alternative media. *Driver's Side Airhog #31* features Dr. Vaginal Davis, *The Assassin And The Whiner*, Blair Wilson and Mickey Z., among others. LO (Michael Halchin/PO Box 25760/Los Angeles, CA 90025)

EARQUAKE #58 5.5x8.5 \$2 26pgs.
This looks pretty nice, but is in French, which doesn't do me any good.
Earquake consists of reviews, band interviews, and a classified section.
If you speak French, this little 'zine may help you out. AP (Frederic Leca/83160 Le Menil-Thillot/France)

EMO-RAGE-I #3 8.5x11 \$? 20pgs.

100% reviews. It is filled from front to back with reviews from bands like God Head Silo to 764-Hero to June of '44. The only problem I have is that I can't tread French which is the only language written here. But, it really ain't that much of a fuss because I have already heard almost all the bands before and can come up with my own judgment on them. There ain't much else other than ads. SA (4142 Baffin/Laval, PQ/H7R 5W5/Canada)

EUROPEAN MANHOOD #2 6x8.25 \$3.50 40pgs.

EUROPEAN MANHOOD #2 6x8.25 \$3.50 40pgs.

"For the real men and their friends." I guess that could be just about anyone. This guy wrote on a piece of paper that he wanted HeartantaCk to give him a good review. But I don't know, I usually only work on a cash on advance basis. I guess I'll make an exception here though. Rudee, this review is worth about \$300, so I'm expecting cash on my doorstep in the near future. Moving on... This 'zine really touched the straightedge-that-loves-buying-t-shirts side of me. The whole thing contains too much cool stuff to even mention. There are interviews with Seein' Red, Outrage, Sleepytime Trio, 400 Years, and Sarah. Very cool retro (?) artwork throughout that looks kind of like the stuff from old textbooks or something. Also has zero advertising. Please, buy this 'zine. God, it hurts to lie like that, but it's worth the money. RG (Residence Bessieres/ 3 Rue Du Bearn (Appt 22)/59370 Mons En Baroeul/France)

EZLN COMMUNIQUÉS 12/97 8.5x11 \$? 69pgs.

This will be my Bible for the next following weeks. I have been catching up lately on the news in Chiapas, Mexico of the continuing struggle of the Zapatista movement. Obviously, this half sized 'zine could not fit all the Zapatista Communiqués they present to the world, so here they give us their declarations of defiance in the months between December 22nd 1997 to January 29th 1998. These are the words straight from the Zapatista National Liberation Army, for those of you who could not figure it out. This 'zine is professionally done and well organized. Published by Agit Press and distributed by AK press, this 'zine will have no problem getting in your hands as long as you make your effort to write them. This is a guaranteed must for those of you who follow the Zapatista movement and those of who that want to know more about this positively awesome struggle. SA (AK Press Distribution/PO Box 40682/San Francisco, CA 94140)

FASHION/FREAK #3 7x10.5 \$? 27pgs.
Put together very nicely and contains some creativity. Has interviews with Cave In and Smorgasbord from Norway. Also has some record and zine reviews and band pictures, but not much else. I thought that printing different lyrics from bands was interesting. Pretty short but not bad, I like hearing about stuff from countries that I don't know much about. RG (Briskevn 11/1712 Gralum/Norway)

THE FIFTH GOAL #1 8.5x5.5 \$? 38pgs.

A Krishna-consciousness 'zine developing the four goals (eating, sleeping, defending, and mating) and taking it one step further by identifying the utilization and development of human consciousness as the fifth goal. Despite my disagreement with the basic premise, which seems to state that humanity is distinct from other animals without recognizing degrees of intelligence, the 'zine offers interesting spiritual reflections and personal writing. I certainly had never thought of whether the Bible promoted a vegan lifestyle. Christianity and Krishna fuse together to influence Blake's thoughts, which include meditations on spiritual and material existences. The 'zine ends with the last pages devoted to rail car folk art (graffit) which made me realize how amazing it is to use rail cars as a mobile medium, capable of transporting an artist across the country, there for all those who care to see it. What an amazing form of communication! IST (PO Box 970085/Orem, UT 84097)

FIST CITY #7 5.5x8.5 \$2 78pgs.

Wackiness. Canadian compilation of fiction, interviews with the Descendents, the Promise Ring, and an interesting one with director Richard Stanley, who made the films Hardware and Dust Devil, and assorted other thingies. Some extended rant about why it was somehow worth getting into a No Doubt stadium concert for free because the Vandais opened had me rolling my eyes. The fiction leans toward the depraved side, and some of it is not easy to read. The sundry reviews within are very poorly done, making me wish I had just skipped them. Aside from the Stanley piece (in which he tells of the problems he had in working with Miramax), this is a wash. DM (L. Daigle/2255 St. Mathieu #1206/Montreal, PQ/H3H 2J6/Canada)

FIFTY NINTH STREET #3 5.5x8.5 \$1 20pgs.

Thave this pen pal and friend who is an amazing writer. I mean, amazing. This is the 'zine he does. Issue #3 is all about a stifling crisis he had and how he gets through it. In a lot of ways, this story is Kafkaesque—though I hate to file it into some kind of style. It's better than that. LO (Tim Elder/PO Box 811/New York, NY 10185-0811)

FINAL NOTICE #2 8.5x11 \$1 20pgs.

Pretty much a straightedge hardcore 'zine, with a political slant. Includes basic articles about what's wrong with the sxe "movement" (entitled "Why I Hate The Straightedge Movement") and an article for the legalization of marijuana that could have been better supported. Also included is an interesting piece on the atrocities of Mitsubishi. A big problem I had was with the layout (text placed over newspaper background), which really fucking hurt my eyes and at times made it difficult to even read it. PCD (Tim Goodaire/81 Rufus Ave. Apt. 2/Halifax, NS/B3N 2L8/Canada)

THE FLASHING ASTONISHER #11 8.5x11 \$2 48pgs Subtitled "The Juicy Issue." The Flashing Astonisher has produced an issue of erotic and sexually charged stuff. Editor Gregg writes in his introduction that he wishes "to leave a small bookmark in time to show where sexual freedom stands near the end of the millennium." Women and men with varying persuasions and fetish interests submitted the pieces included. Overall though, the focus is on male fantasy sex, making this restrictions have like for the production. pretty much a less slick *Penthouse*. Poems, cartoons, photography, short stories, and clinically descriptive essays are used to explore a variety of forms of lust, desire, and sexual activities. As with any such magazine, considerable emphasis has been placed on the whackability of the contents. SJS (PO Box 70/Syracuse, NY 13210)



FLOWERS FROM THE RAIN #1 8.5x11 \$3 64pgs. Reading this densely nourishing 'zine from front to back gave me insight on life and how to deal with it. From the creator of one of the most personal 'zines I have ever read, The Rain That Fell Last Night Made Me Fall In Love With You, comes this first full page issue. This issue is filled with politics, poetry, extensive articles on Native American struggle and the bicycle revolution. He sets things in line in a very intelligent and brilliant way. There are tons of facts presented here and pictures that give you a deeper perspective that I am sure many of you kids out there don't have. This 'zine is worth every damn penny he is asking and I would pay more if it were priced more. Out of any 'zine that I have been reading in the last past year, this is by far the one I recommend. It is that fucking good. SA (PO Box 315/Arcata, CA 95518)

FORMULA #4 8.5x11 \$2 38pgs.

Everything about this is great. It's well put together, has artistic photographs, and a lot of the pages consist of poetic writings. There is a good, somewhat lengthy interview with Ian Mackaye and a shorter, yet still acold, interview with Tonie Joy, not to mention a couple of band pictures. This is quite artistic and maybe even unique. AP (PO Box 4535/Baltimore, MD 21236)

FRAME SIX HUNDRED NINE #1 5.5x8.5 \$2 56pgs. This is a personal 'zine composed of letters written by the author. He has described, in intimate detail, the inner workings of his group of friends. These letters describe the last few months before many of the folks involved move away. They go out to eat, go to shows, drink coffee and, beer, go on road trips, have arguments and misunderstandings, and a generally carefree, college student time. The author, Mike F, tries to figure out how to reconcile his sleeping habits with a day job while he works through some problems with a former friend who is now detaing his ex-girlfriend. It's all a bit messy, often humorous, and occasionally sad. The writing is full of detail that comes from close observedion of personalities and interactions between individuals by an interested, slightly detached, friend. SIS (Mike F/3 Wadsworth St/Allston, MA 02134) FRAME SIX HUNDRED NINE #1 5.5x8.5 \$2 56

THE FUTURE PHATNESS #9 8.5x11 free 24pgs.
Incredibly mediocre fiction from a group of guys stationed in North Carolina. Both stories are attempting to scratch the surface of seedy dimestor enovels about detectives and shit like that, but are too mired in the conventions of the genre to actually make any progress. There is a brief diatribe about violence in the media which I think is pretty stupid, a very bland photo essay about a guy getting shot, and reviews of some graphic novels. Somebody take their hall puss away and send them back to 7th period gym class. DM (The Unreal Workshop/335 Lullwater Dr./ Wilmington, NC 28403)

GALAXY 666 #6 5.5x8.5 \$2 28pgs.

This issue starts off with a critiquing letter to the editors about having an open mind, even towards those who make your life hell. This followed by a sensible, yet arbitrary response, which gave me a good feel for the kind of people involved in Galaxy 666. The contents of this issue vary from a cute little story about laughing at Christians to a motivational piece about D&D. There is even some stuff about Wicca in here. All in all, I was amused by this 'zine. LO (PO Box 1714/Buckley, WA 98321)

THE GIRL NEXT DOOR 7x8.5 \$? 14pgs.
I'm sorry, I don't like this. It is quite sloppy and is more or less just your average 'zine. There are, of course, typical show and 'zine reviews. There's also a really exciting interview with Mindrage. Well, at least now I know that for Mindrage God comes first, then family. A patch also came with this. AP (Joey Higgins/16514 Burlingame Rd/Little Rock, AR 72211)

GIRLWONDER #12/MY NEW GUN #6

GIRLWONDER #12/MY NEW GUN #6
5.5x8.5 \$1 48pgs.
Grace of Girlwonder writes a personal 'zine, utilizing this space to work through all the things going on in her life. For a short time, you are invited in. Issue #12 focuses on an ongoing dialogue about mental health; much information and description backed with self-diagnosis. Muffie is the creator of My New Gim. Her 'zine is also very personal and the pieces are basically descriptions of her emotions and thoughts. She talks a lot about confusion and love and things that fuck with her head. Both of these 'zine makers have a very raw and in-your-face style, which works well with what I think they are trying to get across. LO (Grace/PO Box 82168/Columbus, OH 43207)

THE GOOD THE BAD AND THE FUGLY #1

R.5x11 free 1pg.

This was included with *The Right Path* 'zine. It is a one page 'zine by a guy named Ben, also from Rochester. The scant contents cover his future plans for the one page format and some music reviews. He concludes this issue with reviews of his potential girlfriends which is incredibly odd indeed. This is not too promising. SJS (1940 Highland Ave.)

GORGEOUS #2: ROCK TRAUMAS 8.5x11 \$? 18pgs. Super cut and paste with lots of typing and hand drawing. Sex toys and masturbation are favorite topics for these two bored rural kids. I think they would appreciate communication of any sort. EW (RD1 Box 1074/Russell, PA 16345)

GREEDY BASTARD #14 8.5x11 \$1 44pgs.
Straight outta Yonkers, a couple of guys interview the World/Inferno Friendship Society (who I like), the Sea Monkeys, and the Sinisters (who seem pretty lame). A lot of this thing seems to have been written to piss off HC kids; for instance, a not-pro-Food-Not-Bombs article about why the homeless should be given hot dogs, tons of stuff about drinking, and spiteful record reviews that only hype the bands interviewed and bands on Reservoir. There's also a go-nowhere interview with a midget, something about former dictator Handsome Dick Manitoba, and a inoffensive but nonetheless mean anti-Greek piece (the ethnic group, not the fraternity system). To think that fourteen issues of this have gone to print makes me quite upset. DM (Bill Florio/PO Box 1014/Yonkers, NY 10704)

GUINEA WORM #1 5.5x8.5 \$? 26pgs.
Basically, this has an average cut and paste format and doesn't have all that much to offer. There are interviews with Urko, His Hero Is Gone, The Hal Al Shedad, and No Barcodes Necessary 'zine, all of which consist of practically the same questions. The interview with NBB is actually all right and is easily the highlight. There are also a few record and 'zine reviews, if that matters. AP (Rupert Luff/21 Queens Crescent/Lincoln/UK)

HELLO FROM THE ALIEN/ONE WAY STREET

RELICO FOOM THE AGENCY CARE WAS \$5.53.\$7 soften.

The printing and layout on this is very nice. Really cool graphics, too. Hello From The Alien has some poetry, music suggestions for different moods and occasions, reviews, missing old friends, and a whole page dedicated to smoking (which was weird). One Way Street has some stories, poetry, a really old Seven Year Bitch interview, a farewell to hardçore page, a page dedicated to drinking (?), and some reviews. 33b (Landsbergerstr. 19/86179 Augsburg/Germany)

HIT IT OR QUIT IT #12 8.5x11 \$? 106pgs.

A newsprint indie "fan" zine locked into a paradoxical struggle between embracing and hating the culture it's obsessed with. It's like the new kid in your school that decides they want to be your friend by belting you in the face. The writing is abrasive, but intelligent, showing an unusual dedication to something that seems to be ridiculed often enough within the pages. Columns, ads, advice columns, reviews and interviews covering pretty much the standard spectrum. Interviews with Crom Tech, Seam, and Skin Graft among others, the only one I enjoyed was with Bob Weston. I did actually read most of the reviews. Music they like is treated well, and the not-so-lucky stuff is prey to creative put-downs. Despite all of the trivial scenesterisms, there is an interesting article on the tales of two groupies. There's a big feminist discussion with several viewpoints expressed. Contrasting it is an assortment of juvenile, basically harassing email sent to Steve Albini. Put together by educated, literary person cows in this 'zine. This is the print equivalent to playing with an ingrahair on your upper tip. 1ST (PO Box 14624/Chicago, IL 64614)

HODGEPODGE #4 8.5x11 \$2 68pgs.
This is one solid looking zine. Hodgepodge does a good Job at keepin their readers' eyes fixed to the pages. Mike gives excellent interview with four different bunds that I was interested to know about. Los Croud Jason Farrell of Bluetin, Alex Dunham of Hoover, and Metrosolities, read all the interviews with no ADD side effects, even though I am ad diagnosed. Holy shit, there are so many fucking reviews. Reviews this issue cover over half of the 'zine uself. There are your usual column and a few writings. One that focused briefly on the boycout of She Petroleum which was persuasive emough. The mechanics of this 'zin work well with the overall context and Lenjoyed reading this Issue. S. (Mike Schade/983 Little Neck Ave./N. Bellmore, NY 11710).

HOW I LEARNED TO DO IT BLOODY MURDER

!HJEH! #1 5.5x8.5 \$1.64 38pgs.

A well brganized effort. There are some good columns, such as a response to "sxe bashing," a piece on women who choose to dress in skimpy outflist, and another piece about the situation in Iraq. Also included are interesting interviews with Endeavor, Ensign, and In My Eyes, which shows me that there are interviewers out there that know which questions to ask. If there's anyone out there interested in putting out a CD compilation, there's a good how-to guide contained herein. I especially enjoyed (as most other college students will) Stuart Squier's article about the futility of higher education. PCD (Braden Govoni/12722 Bristow Rd./Nokesville, VA 20181)

HAZLO TU MISMO #4 8.5x11 \$3 32pgs.
This 'zine makes me want to learn Spanish. Everything about Hazlo Tu Mismo is so good. There are interviews with Los Crudos, Phyte Records, Freak Show, Kort Process, Gatillo Facil, and Propia Desicion. Unfortunately for me, however, I don't speak Spanish. AP (S.R.I./CC 213 (1412)/Buenos Aires/Argentina)

HELLO, MY NAME IS RACHEL #3 5.5x8.5 \$1 48pgs. Rachel has done several projects relating to body image (her own, how that relates to the unreasonable societal standards, etc.) and a good part of this 'zine is a continuation of that dialogue. She prints letters and responses that she has had recently and, though I usually find stuff like that hard to follow, these were well thought out and interesting even to a reader coming into it in the middle. Body image is the main focus in the 'zine, but there are also lots of thoughts about living in San Francisco and more. A well done 'zine. LK (Rachel/3269 25th St./San Francisco, CA 94110)

HERE BE DRAGONS #2 5.5x8.5 \$1 28pgs.

I really enjoyed reading this one. Here Be Dragons synthesizes lots of different pieces that mix the political with the personal in a motivational way. For example, there are many informative articles for general living; like how to start your own worm bin and avoiding UTIs. I'd like to see this 'zine double in size, which is something I rarely say and proves how much I like it. This one has major potential. LO (2036 Wendover St. Act 40 (19 the Number 1) 25 (17). Apt. 4/Pittsburgh, PA 15217)

CONOGRAPHY #8 4.25x5.5 \$1 32pgs.
Considering how awesome I found past issues of this 'zine to be, I was pleased to find another issue of leonography in the review box. For those of you familiar with past issues, the style hasn't changed much; the majority of the 'zine is taken up by long descriptions of certain contemplations. The author tends to wander into and all around a topic, dealing with it the way an idea might rumble around one's head. This issue deals with curfews, knowledge, gentrification and much more. Another good read. LO (J. McCloud/1903 Arch St./Little Rock, AR 72206)

I'M JOHNNY AND I DON'T GIVE A FUCK #3

I'M JOHNY AND I DON'T GIVE A FUCK #3
4.25x.5.5 \$3 108pgs.
It's going to be hard for me to restrain myself from completely gushing about this 'zine. I love it. It'you have read issue #1 or #2 then you know what I am talking about, and if you haven't then you better pop \$3 (or Niagara Falls souvenirs) in the mail right now to find out what you've been missing. Instead of sticking with the format of the first two issues (one or two page stories), this time around Andy has graduated to lil' book writing. The entire 'zine is one long story of a year and a half in his life. You may be thinking to yourself, "How exciting can this guy's life be.." but I swear to you, it is hilarious. Guaranteed that it'll make you laugh and it'll make you cry... well, maybe not cry, but there are some damn sad parts anyway. LK (AndyPO Box 21533/1850 Commercial Dr./Vancouver, BC/V5N 4A0/Canada)

IMPACT PRESS #15 8.5x11 \$1 40pgs.
For some reason the cover of this "zine just didn't perk my curiosity, and I found myself delaying reviewing it. When I finally sat down and actually opened it, I was mildly surprised. Most of the material is comprised of left leaning articles which, though very well written, are just plain too short (the longest being two full pages). The most interesting of these is an article by a phone psychic who reveals the tactics of this obviously fraudulent industry, and also a pretty well researched essay on the "inconsistency of theism." Of lesser concern but also mildly interesting are the articles on Internet addiction and on the degree to which we, as a society, presently mistrust the government. Pretty complex topics, but again, I find it disappointing that most of these articles aren't even two pages. Although music reviews are included, I can see that this certainly is not a music-oriented publication. The inclusion of music review and ads seems to be just a half-ass attempt on their part to broaden readership. I think I would respect this more if it just stayed completely in the political realm. PCD (10151 University Blvd. Suite 151/Orlando, FL 32817)

INCOMPLETE #3 4.25x6 \$? 24pgs.
It's in Spanish. I can't read it. Unfortunate. It's got an interview with Blindfold, reviews, the rest I couldn't tell. Sorry. EW (M.G.S./PO Box 8035/33200 Xixón/Spain)

INDIAN ATTACK #1 8.5x11 \$\tilde{5}\$1 16pgs.
From the title, you can expect just that. In detail, Indian Attack goes into how ethnic culture has been raped and exploited through personal accounts on racism and discrimination and other politically aligned writings. This tine is pretty short but is dense full of facts and substance. Although it may bas 16 pages it sure does raise up thought. SA (PO Box 6608\$1/irmingham, AL 35266)

NFINITY+1 #2 8.5x11 51 24pgs

INFINITY+1#2 8.5x11 51 24pgs.
This 'zine could be explained as some younger kids fleshing out their beliefs, and trying to put some order into their world. All the "big" issues are addressed, religion, vegetarianism, capitalism, etc. I think it's good for that. Kids learning to communicate. Some tales are included, as is a tour daary that should have been left out. The second half contained some bits that had me thinking, of an experiment where a "teacher" shocks another human "learner," and some thought-provoking ideas about the death penalty. And my favorite were the last words of death penalty victum Johnny Frank Garzett: "I'd like to thank my family for loving me and taking care of me. And the rest of the world can klass my uss." EW (RR2 Sit 218, C18/Courtenay, BC/V9N 5M9/Canada)

INTERNATIONAL STRAIGHT EDGE BULLETIN #24 6x8.5 53 64pgs.

wasn't sure what to expect with such an in-your face fitle like this one run the zine turned out to be really good. I had heard of it before, but had ever read it. Anyway, there are tons of record and zine reviews. I specially liked the reviews because most of them were of European bundant I hadn't heard of. There are a bounch of scene reports from placea reluding Israel, Rome, Philippines, Bosnia, Hercegovina, and much more. Joseph in the province with Schizma, Prap's, and Endstand. Plus some olimns, a bunch of letters, and some other stuff. RG (Y. Boisteve/BP 523/35 075 Rennes Cedex/France)

THE INFERNO EXPRESS #2 8.5x14 \$? 2pgs. Double-sided page with unremarkable poetry. EW (No address)

IN FLIGHT #1 & #2 8.5x11 free 24pgs.

Call me closed minded or whatever, but I just don't get the skinhead thing. In Flight appears to be a couple pieces of paper dealing with non-racist skinhead subjects. There also are a couple music reviews and a brief description of how Anti-Racist Action formed. If you are into the skinhead thing, this may appeal to you. AP (PO Box 885/Cary, NC 27512)

INVISIBLE MAN #2 5.5x8.5 \$1 36pgs.

My buddy Forbes uses this 'zine as a space to hash out what is going on with him. Most of the space is donated to little ideas and quandaries he is trying to express. He also interviews Reversal Of Man and Saetia. Plus he has his own version of the HaC poll for you. LO (PO Box 3489) Silver Spring, MD 20918)

INVISIBLE MAN #2.5 5.5x8.5 \$? 16pgs.
Amusing, happy-face little anecdotes from Mr. Forbes. It's fucking positive in a smiley way, If you happen upon it, read it. You'll feel gross for feeling so warm and fuzzy. EW (PO Box 3489/Silver Spring, MD

IT'S RAINING TRUTHS #2 6x8 \$? 46pgs.
Hallelujah, it's raining truths. But the only hallelujah one gets from this 'zine is a column generally against Christianity. The way I like it. Also has interviews with 97A. Driven, Reaching Forward, and Palatka. There are many contributing columns and writings by the editor. I loved the trendwatchers report. Stupid fashion trends are very fun to hear about. Also has some 'zine reviews. Interesting and entertaining. RG (Topaas 1/5231 KL Den Bosch/The Netherlands)

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JESUS COMES BACK #1 8.5x11 \$2 34pgs. This is absolutely not groundbreaking. There are a few good columns ranging from a guy discussing the sxe and vegan shirts that use those familiar corporate logos (sxe/Mastercard, Nike/vegan, etc.), to one written by a guy calling himself a reverend, to another by a sxe HC guy who's in the marines. There is a boring interview with the Promise Ring that is nothing more than a quiz about the movie Fletch. There's also an interview with Jimmy Eat World that speaks only of their record deal with Capitol Records, and, of course, record reviews. I guess this isn't horrible, but again, this is nothing groundbreaking. AP (524 Hudson Ave./Milford, OH 45150)

IESUS IS DEAD SO DEAL WITH IT #28

JESUS IS DEAD SO DEAD WITH IT #28
5.5x8.5 \$1.64 22ggs.
Wait a minute, Jesus is dead? I was so caught off guard by this surprising neight that I had trouble focusing my eyes and concentrating on reading this. But I did gather that there are some random writings and pictures. Which is fine by me because many times random writings turn out to be interesting. I especially liked the picture of Devola with the singer scrunched up in a little ball on the floor during a concert. The picture has the words "your typical eron scene." on it. Punny part, you can only see the bottom halves of all the people standing around the guy on the floor, and they are all wearing humongously baggy pants with what appears to be basketball shoes on. I still can't get over the fact that He is dead. This zine has truly changed my life. RG (PO Box 1221/New Paltz, NY 12361)

KÉROSÈNE #6 8 5x12 30FF 64pgs

An alternative rock/hardeore music magazine from France. This is all in French, so I can't say too much about it. This issue has interviews with Andy's Car Crash, Sieepers, Su, Ulan Bator, Kerosene 454, Heliocable, Blue Tip, The Marshes, Samiam, Man Or Astro Man?, and much more LO (BP 3701/5409? Nancy Cedex/France).

KILL UNTIL KILLED 5.5x8.5 \$? 32pgs.

Small zine with a big heart. This zine is busically about tagging, friends, veganism, and music. 1 got to see some of these cool pieces when I went up to San Francisco. Although I was quite disappointed when I found out some one else wrote anok and puts me to shame. I could relate to this because these are some of the things I also love in life. CF (PO Box 410471/San Francisco, CA 94141-0471)

LIAR'S DIARY #19 4.5x8.5 \$1 24pgs.
Includes a short but informative interview with Chris Thompson of the Monorchid, a few music reviews and a chronicle of a doomed long distance relationship told as flashbacks to the events that brought about the rise and fall of the relationship. It is erotic, messy, and painful and both people want something different and ultimately everything crashes. SJS (PO Box 606/Newport, RI 02840)

LIQUID FOUNDATION #2 5.5x8.5 \$? 44pgs.
Reprints, reprints, and more reprints of statistics from the ACLU, Earth Island Journal, and several uncited text sources with regards to how fucked up the US economy structure is, affirmative action, the corruption of business charters, and why socialism is the way to go. It's very informative, but the super-crowded layout makes it nearly impossible to read and retain. Basically, it's a solid hunk of text with few pictures to divert the eyes. The author also attempts to define what it is he wants to achieve in life, and there is a very bland review session in which almost every review compares a band to the Hal Al Shedad, the Get Up Kids, or SDRE. It's below the Mendoza line and ready to get sent back to the Toledo Mud Hens. DM (Justin Conlon/142 Haggets Pond Rd./Andover, MA 01810)

LIVE TODAY... THINK ABOUT TOMORROW #2

R.5x11 \$? 20pgs.

This was one of my favorite 'zines this time. The layout is really clean and easily readable. Good interviews, smart questions, awesome thoughts, nice reviews... I could just go on and on! The interviews include Kindred, Sarin, and Refused. The thoughts are about pro-life and pro-choice (leaning towards pro-choice), date rape. Disney's and McDonalds' link to sweat shops, capitalism, and a whole bunch more progressive thinking. So there you go. I really enjoyed this 'zine and I highly recommend getting it. Issue #3 should be out soon. 33b (Clemens Berger/Mozartgasse '48B/7400 Oberwart/Austria) getting it. Issue #3 should be 3.34B/7400 Oberwart/Austria)

THE MAKE OUT CLUB #8 5.5x8.5 \$1 44pgs. Trish includes personal stories and poems in the eighth installment of The Make Out Club. She certainly seems to have blossomed into more of a writer. While many of the stories are fictional they all appear semi-autobiographical; mostly about women hashing out issues in their relationships. She openly calls herself a pervert, thus many pieces focus on sex in some way. You can get this 'zine for one dollar or a mix tape. She loves mail. (Hint, hint.) LO (Trish Kelly/Box 33/345 East Broadway/ Vancouver, BC/VST 1W5/Canada)

MEDIA BLITZ #4 5.5x8.5 \$1 28pgs.

This is pretty damn cool 'zine, if I must say so myself. Cool stories, rad columns, and an awesome interview with those deviants of destruction Defiance. Encounters with Nazi skins, spiking your hair, guns, and Scientology. This is an excellent 'zine that kept me laughing and made me think. One of the best this month. CF (Neal Terminal/63 Purdue St./ Staten Island, NY 10314)

MIEL #2 7x8.5 \$? 28pgs.

I am fascinated by 'zines that truly question the editor as much as everyone else around. That is, ones that can display the complications of any situation in an intelligent way. In the better personal pieces, Esther does this. In other areas of Miel, she dismantles the musical Miss Saigon, interviews writer/filmmaker Jane Farrow, and talks about the things that inspire her. Although I didn't agree with everything she wrote, this is a good read. LO (Esther/PO Box 68568/360A Bloor St. W./Toronto, ON/ MSS_IXI/Canada) M5S 1X1/Canada)

MISANTHROPE #8 5.5x8.5 \$1 22pgs.

Most of the issue is filled by an interview with and information on Bobby Seale. Other stuff includes a distro list, columns, and articles of interest out of papers. As a promo: submit candidates for Dickhead Cop of the Month... name, badge #, story. RG (Tom Gabel/1059 6th Lane N/Naples, F1.34103).

MOMENT'S NOTICE #6 7x8.5 \$? 36pgs.
First of all, I have to mention how much I like the cover. Okay, now for the contents... This is mostly made up of personal thoughts, short poems, and experiences of a few people, I believe. In fact, there are a lot of personal writings in here. There's also reviews of books, 'zines, and movies. Comics with no pictures, song lyrics/quotes, and a page of references are all found in this neat little group of pages as well. I really enjoyed reading these people's experiences and thoughts, which they put across in a variety of ways. I have never heard of this 'zine before, but will now probably look for the previous issues. It's not the best, but is a quite enjoyable read nonetheless. AP (Ben/99 Brook/Pepperell, MA 01463-1140)

MOTHER OF ORDER #67 5.5x8.5 \$? 144pgs.
Well, another zine I can't read, but I can still look at all the cool pictures and comics. This one has a really big ass thing on Crass in it. What else can I say? Nice production, a billion and one and a half colors (on the cover), and awesome pictures inside. CF (PO Box 67/1-806 Sopot 6/Poland)

MOTHER OF ORDER #65-66 5.5x8.5 \$? 144pgs

Same as above. I just thought the other one was more interesting because it had Crass in it (the only thing could understand). Cool pictures and an awesome production. CF (PO Box 67/1-806 Sopot 6/Poland)

MOTION SICKNESS #6 8.5x11 32¢ 80pgs.
This issue is entitled "The Disappointing Issue" but really isn't disappointing at all. There were articles that did stir me up a bit though. Especially the article on overpopulation and the front cover is a "disappointing" picture of house burned to the ground with the enforcement scowling over it. This 'zine is pretty thick with enough reading to cover a week. "This Year In Review" writing was too long and the licking wood. Not too pleasing, however, they have a pretty hefty review section that gives the 'zine that closure. In all, it ain't such a bad 'zine for the first time reading it. SA (PO Box 24277/St. Louis, MO 63130) MO 63130)

MY VIEWS CHANGE OVER TIME #1

What a perfect name for this 'zine. This one is like a running log of every thought this person had ever over some period of time. It's as if every sepect of the editor's life came under the microscope. Of course, none of his questions are really answered, but such is life. What an awesome idea. LO (Rob/237 1/2 SW 2nd Pl./Gainesville, FL 32601)

NOWHERE FAST #4 7x8.5 \$1 36pgs.

Gool 'zine of stories by an aspiring writer. I don't really have much to say, but it kept me from being bored to death on the bus ride to San Francisco (8 hours). Personal and fictional stories. Sorry but I don't really have much else to say, other then this is a good 'zine to have around on a rainy day. CF (PO Box 235/Jericho, VT 05465)

NO BARCODES NECESSARY #5 8.5x11 \$4 36pgs. Here is a 'zine from Ireland that is in a nicely done DIY hardcore style. Interviews focus on Drop Dead, Mainstrike, Hellkrusher, Andy Thompson, and others. The Drop Dead and Mainstrike interviews were pretty awesome but the Andy Thompson interview was by far the most appealing since he went on about the history of this punk photographer's life since since he went on about the insoly of this pulic pintographies in lie since the 80's. The other aspects the 'zine focused on were reviews, and there are a plenty of them awaiting you readers. That is one thing that is done pretty well in this 'zine. I really like this 'zine and I am about ready to read the next issue. SA (Mel Hughes/83 Glebe Park/Chanterhill, Enniskillen/BT74 4DB/North Ireland)

NO BARCODES NECESSARY #6 8.5x11 \$4 36pgs NO BARCODES NECESSARY #6 8.5x11 \$4 36pgs.

Next to Hodgepodge, this has been one of my favorite hardcore related zines I read this time around. No Barcodes Necessary comes out of Ireland but has a whole spectrum of hardcore politics from around the world. Inside this issue he includes interviews with Flat Earth Records, Active Distro, Armed with Anger Records, Tilt, Empower, and some others. All the interviews are pretty similar and I found myself more interest in reading the record label and distro interviews than the bands. It is important to find out what is going on behind the scenes of hardcore; it is these people that help hardcore in a very significant way. There aren't enough interviews on record labels and distros. His review pages are very extensive and well done. I practically read every review he did because he always had something of importance to say each review. A nice quality 'zine altogether. SA (Mel Hughes/83 Glebe Park/Chanterhill, Enniskillen/BT74 4DB/North Ireland)

NON-PLASTIQUE #7 6x8 \$? 32pgs.

This one comes out of Ireland and has all the normal 'zine ingredients. There was a good story about Christian punk, their encounter with it, and their reaction to it. (I won't go into it here because I don't want to help start some scene war.) There's some recipes that sound very good, but I didn't get a chance to try them. The best was the comic titled "Lets Meet Some Former Punks." I know it was humor but a lot of the old punks I have meet have been like the ones described. CF (17 Railway Rd./Dalkey/ Co. Dublin/Ireland) Co. Dublin/Ireland)

NOTHING LEFT #7 8.5x11 \$2 115pgs.

Nothing Left is one of the best magazine style 'zines out there. If you haven't had the chance to acquaint yourself with it, this issue, which includes a free 27 track CD compilation featuring Boy Sets Fire, Fastbreak, Saves The Day, The Blacktop Cadence, Strike Force, The Enkindels, Get High, The Dillinger Escape Plan, and more, is a great place to start, Despite the frustration of not knowing who is performing what song (other than the "featured bands" listed, there is no complete track listing), the CD is a good listen. It covers a broad range of hardcore, emo, indie rock, and even pop punk; so everyone's tastes should be covered. And even if you're not interested in the compilation, pick this up for the content. Included is a fucking hilarious story about The Locust's experience as guests on the Jerry Springer show, and an equally funny article on NL'S journey to Florida and the things that happened along the way. The most interesting of their experiences (involving dangerous fire hazards) actually lands Mid Carson July in the pokey. Needless to say it's an interesting diary. Also included is a feature on the day in the life of a poll-worker, an interview with the hardcore artist Scott Sinclair, and more interviews with The Promise Ring, (Young) Pioneers, Ann Beretta, The Grey AM, Antarctica, and The Jazz June. The columns are well written and personal, the most interesting of which is M. Blair's pathetic but refreshingly honest first-hand account of how he recently sold out his edge. Available at a Tower Records near you. PCD (PO Box 1073/Wilkes-Barre, PA 18703)

ONCE SO CLOSE #3 8.25x11.5 free 8pgs.
Columns and reviews from this dedicated group of individuals from Holland. Plus a list of local distros and 'zines. Most of the issues dealt with are problems within their scene. I hope it's well distributed there. EW (Inge den Brok/Hoevestein 239-06c/6708 AK/Wageningen/Holland)

PIRATE TIMES #2 5.5x8.5 1 Dabloon 14pgs.

This is hilarious. After seeing two guys dressed as pirates at the Goleta Fest, carrying a fake muskets and a treasure chest full of Pirate Times, I couldn't help but laugh. They even tried to pay their way in with fake gold coins. Pirate fashion, pirate personals, and pirate pick up lines are all found in here and are all written in that Blackbeard style. This is so fucking hilarious... you have to see it to believe it, and it only costs one dabloon! AP (BrnSeltzer@aol.com)

PLASTIC BOMB #23 8.5x12 5,-DM 116pgs.

PLASTIC BOMB #23 8.5x12 5,-DM 116pgs. Ich hatte nicht genug Zeit, das Ganze zu lesen, beziehungsweise die Reihe von Reviews, aber ich kann es ein bißchen beschrieben. Es gibt folgendes drin: Unterhaltungen mit Vageenas, Los Nuevos Mutantes, Rasta Knast, D.O.A., Los Gusanos, und viel mehr. Man findet auch interessante Artikeln über den Racismus One Life Crews und den Frauenmangel im punk rock. Nummer 23 kommt mit einem CD Sampler mit 28 Bands, von den ich niemals gehort habe, wie Bradleys, Bambix, So What!, Supernichts, Vageenas, und Los Nuevos Mutantes. LO (Gustav-Freytag-Str. 18/47057 Duisburg/Germany)

POINT FURTHEST FROM THE MIDDLE #1

Lots of photos, and the design is fairly well put together. Interviews with Milhouse and The Descendents, reviews, and short interviews with all sorts of people about their first show experience; some interesting, some not so interesting. Some of the contents can easily be classified as cheesy straight edge emo sap, but it didn't kill me. Okay. KM (Carrie/751 N 103rd/Seattle, WA 98133)

PEPPERPOT! #4 8.5x5.5 \$2 40pgs.

A zine consisting of personal reflections and information, including Tibet info, vegan recipes, and stalking defense strategies. Holiday novie suggestions lighten things up, and the freight-hoping narrative, presumably by Kate's daughter, offers an interesting variation on the travel dary, Kate has definitely lived a full life and is willing to share her experiences, providing reflections at one point on a brief, but surreal, trip through Burma many years ago. I enjoyed the subversive Dilbert alterations and I'm really looking forward to putting the Rosemary bread recipe to work. IST (RR6-S15-C20/Gibsons, BC/VON IVO/Canada)

PEPPERPOT #5 5.5x8.5 \$2 38pgs.
Well, what can I say? I like this. Although I was somewhat bored with a few of the stories in here, I enjoyed the rest. There is a good, informing column on a rape drug (Rohypnol) that I think should have been longer. There are also quite a few vegan recipes and a womyn's health section that discusses naturally treating yeast infections. All this and a little more written by a 52 year old woman. AP (RR6-S15-C20/Gibsons, BC/VoN 1V0/Canada)

PAGPYXA 5.5x4.25 \$? 14pgs.

Small and full of nothing more than pictures with political comment type things. Okay by me. AP (PO Box 64412/Milwaukee, WI 53204)

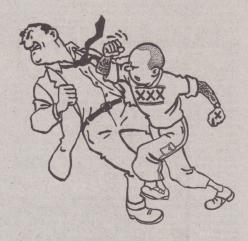
PASS THE PORK #7.5, #8 & #9 8.5x11 32¢ 2pgs.

Missi spills out some concise thoughts/rants/emotions onto this nifty little sheet. I already feel like I know her. I think these moved me more than most full size 'zines. Some heavy stuff is dealt with in a most effective, economical manner. Go Missi. EW (51 S. Campbell/Valparaiso, IN

PASAZER #11 6x8 \$? 174pgs.
Well, another 'zine I can't read but can drool over. Extremely nice production and expensive feeling paper. Interviews, columns, and reviews. If I could read this I am sure that I would be more into it, but that's okay when you have all these cool looking pictures and cartoons. I don't know how much it costs and I'm not sure where it's from. CF (PO Box 42/39-201 Doking Albedand). 201 Debica 3/Poland)

PASSIVITY=COMPLIANCE #3 5.5x8.5 \$3/trade 44pgs. like the way this one ties things together. This issue features interviews with the members of Reiziger and activist Dave Carr, that are composed of much more than simple questions and answers. Another interesting thing was a nice little piece entitled "Journey Across A Continent" which detailed punk rock history country by country. Record, book, and 'zine reviews, too. Check it out. LO (Rich Levine/15 Sparrow Square/Fastleigh Hants(SOS) 01 RAIK)

INTERNATIONAL STRAIGHT EDGE BULLETIN #24



Spring 1998 / 3Sppd world / <u>Includes</u>: Prap's / Columns / Enstand / International scene reports / SEX!!!!! / Reviews / etc...

THE POTATOE OF INJUSTICE #2 5.5x8.5 \$? 44pgs THE POTATOE OF INJUSTICE #2 5.5x8.5 \$? 44pgs. I really can't imagine what it's like to be involved in the underground scene in an area where the KKK tries to adopt a highway, but I think it must be quite a bit different than, say, the S.F. bay area. The primary focus of this 'zine is incorporating the international underground into a local perspective. The coverage of regional issues, hunting or environmental problems for instance, are especially interesting when contrasted with more "conventional" viewpoints. The interview with Theo Witsell on independent publishing and distribution in Arkansas was especially enjoyable. This is a fairly well-written 'zine, put together with care and containing nice photos, images, and graphics. A few interludes on the low-brow scale were disappointing, but not overwhelming. It is pretty cool to hear what's going on in Berryville, Arkansas, too. 1ST (Robert Bell/123 CR 320/Berryville, AR 72616)

PUERTO MADRYN #2 7X8.5 \$? 24pgs.
Hmm, my inability to understand Spanish makes this a hard review. It would appear that this issue contains an interview with Fun People and Autocontrol, along with lots of little pieces that I can't quite describe. LO (Fusa Re Flavis/H. Yrigoyen 632/C.P. [9120]/Pte. Madryn-Chubut/

QUICK DUMMIES #10 7x10.75 32¢/trade 32pgs.
This 'zine has interviews with the Teen Idols, Pezz, Face First, and Marky Ramone. Also has a bunch of fairly long columns, and as the cover says, "other random crap." I thought it was pretty good and interesting. Visit their web site at www.angelfire.com/la/quickdummy. RG (6810 Bellaire Dr./New Odeans, LA 70124)

THE RAMBLINGS OF AN IDIOT 8-5x5.5 32¢ opgs. There is more writing by the creator in the intro then there is throughout the whole 'zine. This contains mainly pretty cool looking pictures and art of a consciously pissed political person. The ramblings from this diot are really slim to none in this 'zine. If you saw this for free in your area, it would still be worth that 30 second skim though. SA (1506 W. Cary St./Richmond, VA 23220)

RAG+BONE #6 6x8.5 \$? 40pgs.

"Zines from Japan always have this weird mix of real underground and total mainstream content. It is sort of confusing to me why all this suiff would be in the same "zine, but I am sure it makes sense to the editor. This issue features interviews with Exile Osaka, Guitar Wolf, Melt Banina, Otomo Yoshibide, Saturday Night At Heaven's Door, Amy Denio, and many more contributions. LO (Ragbone c/o Semirour/Sugmani-ku Ogikubo/3-39-7 Hirokawa-so #102/Tokyo 167-0051/Japan)

RATS IN THE HALLWAY #8 s 25x10.75 \$1 48pgs.
Issue has interviews with Hagfish, Diesel Boy. The Pietasters, and Judge
Roughneck. Also has some reviews, a bunch of columns, and some hate
mail. Clean Jayout. RG (PO Box 1591/Evergreen, CO 80437)

R.T.R. #13 8.5x11 \$1 32pgs.

Newsprint. Lots of talk about regional issues. Interviews with 25 Ta

Life, Stuck Mojo, Today is the Day, and blah, blah, blah. Fm sorry, no relevance to my life here. EW (3306 Buffalo Rd/Erin, PA 16510)

RED ROSE ROCKET #1 5.5x8.5 \$? 92pgs.
This 'zine is overflowing with energy. The makers of Red Rose Rocket are unlucky enough to live in Simi Valley, CA; the kind of suburban nightmare that can suck you dry. Nevertheless, they strive on to create some kind of positive alternative to their surroundings. Most of the content is commentary about their lives and environment, but quite a bit of space is given to animal rights issues as well. Nearly all of it is taken from other pamphlets, but it is nice to see someone that cares. There is also an interview with Estado De Paz. Although I am not quick to say this is the nicest looking or most intriguing thing I have read lately, I have to applaud their effort. LO (Carrie/\$463 Indian Hills Dr/Simi Valley, CA 93063)

REVOLT #3 5.5x8.5 \$1/trade 16pgs.

This is, as they put it, "a 'zine not dedicated to being a worthless piece of crap." I agree. There are some important issues being discussed here, all of which are political. I do feel that the columns could have been longer and included more information on the subjects being discussed, since a lot of the columns seem short. This is at least a lot better than a 'zine full of shitty band reviews. AP (Chad C./PO Box 5144/San Luis Obispo, CA 9340/3)

THE RIGHT PATH #4 8x10 \$1 32pgs.

Very DIY straight edge/hardcore 'zine from Rochester, NY. The publisher, Josh, overflows with happiness at getting this issue together and out. He is less positive about doing shows in his hometown scene though. Josh also troubled by his lack of a girlffriend. It seems he is desperate for a significant other, but apparently no one is interested in him. There are interviews with Fire Season, Sirhan, Rain On The Parade, and Fastbreak. The Sirhan interview goes pretty deep into the personal beliefs of each member and becomes an interesting read. The others provide basic, introductory information. The records reviewed are entirely DIY releases from around the hardcore world with no attention given to MTV approved gunk. SIS (49 Wilcox St./Rochester, NY 14607)

ROBOTS 1 HUMANS 0 #3/ROAD MASTER

AcJSx5.5 \$? 28pgs.

After being accosted by fans of *Robots 1 Humans 0* at the More Than Music Fest, I decided to give this one another chance. This issue has more coherent stories of personal issues, with adorable pencil drawings illustrating the torment. Much better for someone who doesn't know Lee to digest. *Road Master* also has darling little doodles, but more poetry like text. Abstract and interesting. LO (Lee/PO Box 251565/Little Rock, AR 72225)

ROCK PAPER SCISSORS #2 5.5x8.5 \$1/trade 36pgs. Layout and design are the major players here. More than journalistic content, this 'zine overflows with visual composition. The style reminded me a lot of 'zines like Alien or Lie For A Lie. Lots of cartoony feeling pictures from nature and the human experience, backed with personal stories. Though I have to admit, I've read this 'zine twice and can barely remember the words. The pictures and images appealed to me way more than anything else. It was hard to get a feel for the project as a whole because multiple people contributed, diluting any clear theme. In a way, it is a lot like I Threw Up My Birthday Cake, minus the 'zinesters. LO (Kate Stamps/PO Box 464/Northampton, MA 01960)

ROSEMARY'S BABY PICTURES #1

AC35.5.5 16 6pgs.

This is an itty-bitty photo journal with no words other than the intro. It contains xerox copied pictures of hardcore bands that I could barely see because most of the pictures fade into black. Bands like Divisia, Christdriver, El Dopa stick out, the rest are a blur of gray on black pictures. I think before Bob sells these little 'zines for a dollar, they should at least have enough resolution so you could maybe see a face or two in the picture. SA (515 Kathryn Ave. #4/Santa Fe, NM 87501)

RUMPSHAKER #4 8.5x11 \$3 112pgs.

This is fat. Interviews with Lifetime, Endeavor, Piebald, Converge, C.R., and Nate-Wilson from Devoid of Faith and Monster X are all featured along with reviews, photos, columns, and all the regular stuff. Lots to read and look at. Overall I would say this has a pretty good blend of music and writing. My only complaint is that it is too big. It is just a bit overwhelming at times. Not much of a complaint I guess. KM (Eric Weiss/72-38 65 Place/Glendale, NY 11385)

SAME OLD ME #1 & #2 \$x12/6x8 free 18pgs/20pgs.

A hardcore 'zine from Oslo that is part personal writings and part interviews. Issue #1 contains interviews with Botch and Still She Turns. Both are brief and cover the usual topics, though Botch are asked a few humorous questions. The personal writings dive into love and despair and how people can help each other make it through tough times. Issue #2 interviews Boy Sets Fire and Closure. Again these are brief discussions that don't stray beyond the usual biographical questions. The personal writings include a few poems, a bit about finding an appreciation for the Monkees and a recap of a disturbing dream. Some records are reviewed as the author daydreams about listening to them. SJS (Andreas Tylden/ Brochmanns GT 14B/0470 Oslo/Norway)

SAUCY #4 7x8.5 \$3 96pgs. Notes, facts, and details from a radiation obsessed feminist. Her personal writing was interesting, especially when she rants about the fears of exposure to radiation. Maggie also interviews Propaghandi, reviews records and throws in a few comics. LO (Maggie MacDonald/320 York exposure to radiation. Maggie also records and throws in a few comics. St./Cornwall, ON/K6J 3Z3/Canada)

SCREAMS FROM THE INSIDE #6/ THORN IN MY SIDE 4.25x5.5 52 86pgs

CREAMS FROM THE INSIDE #6/
THORN IN MY SIDE 4.25x5.5 \$2 86pgs.

Carissa has been doing Screams From The Inside for a while. Her 'zine is usually on a bigger, newsprint format but this time she opted for the 'emo' size. More and more of Screams From The Inside is inclinial stories rather than pieces about her and those around her. Her stories are descriptive little tales of someone is tife, with shorts of insight here and there. Eagene does Thorn In My Side. As the intro describes, he is carisas' slittle brother, just coming into his own as a writer. His stories are all fiction, as far as I can tell. They are thick with fifty-cent words and long accounts of situations. Unfortunately, both of these 'rines had major editing problems. Many times the story want't picked up on the next page, or anywhere throughout, as I could find. Things would just end, like the copier had skipped that line, so many times that it was incredibly hard to follow. So make sure you get a good one. LO (Carissaé 4434 Ludlow St./Philadelphia, PA 19104)

SUBLIMINAL GIRL #2 7x8.5 \$1 36pgs

Cool literary undertaking that involves stories, poems and reviews from people who write well. This 'zine is for people who love to read, an people who love to read about people who love to read. Of course, i made me want to go and find every book I've been curious about over the past months—but I'd better finish these reviews first. If you've ever caller yourself 'in reador'' you should check this out. LO (Strajane Snyder RR#1 Box 1167/New Columbia, PA 17856)

SECOND CHOICE #3 8.5x11 \$2 64pgs.
Woafi, a 'zine from Hackettstown. I thought only hicks and my sister lived in that tiny town. Well, here is a fine tuned East Coast hardcore fanzine with some special guests interviewed: By The Grace of God, Saves the Day, Sweetbelly Freakdown (or better known as Swiz), Punk Planet, Promise Ring, and Endeavor. They also have a columnist named Bryan Sheffield that has been rocking poems and creative style writing like no other. Reviews are slim in this issue but I'd be sending them in for review soon cuz I can tell this 'zine will be going places in the hardcore world. The coolest part of this 'zine was seeing me and Krusti Fults at the By the Grace of God show in the pic's taken for the interview. With all that in mind, this is a good 'zine to go out and purchase. SA (221 Franklin St./ Hackettstown, NJ 07840)

SELF-DEFENSE #4 5.5x8.5 \$1 36pgs.

This was good. I think Marrissa has a good hold on what's really important, and the writings in here definitely reflect that. Her plans for the future, interpretations of her surroundings, explorations into her self, stories, her love for 'zines, all are related intelligently. I enjoyed some interviews as well. With an upgrade in layout and print quality I could see myself being really into this. EW (135 N. Terrace/Wichita, KS 67208)

SILENT NATION #3 5.5x8.5 \$? 28pgs.
Interviews with No Use For A Name and Captured By Robots. There was a long article about animal testing, then immediately afterward a section glorifying serial killers that almost made me sick. Think. EW (PO Box 264/Ogden, UT 84402)

SING ALONG A-THON 5.5x8.5 \$? 20pgs.

John Isaacson is this really cool kid from around here. He and this talented poet named Mary collaborated and came up with this little poetry 'zine. If you like poetry, I suggest it. It is off beat and crazy, but so are these kids. They love life like they love words, and that all comes through in Sing Along A-thon. LO (275 Via El Encantador/Santa Barbara, CA 93111)

SKYSCRAPER #1 8.5x11 \$1 40pgs.

This 'zine, at its first issue, was plentiful and fun to read. This issue includes interviews with Bottlenekk, Bloodlink, Still Life, and Botch. The Bloodlink interview was something of interest to me and probably to many hardcore kids that have gotten ripped off by Scott Biebin, the CEO of Bloodlink Records. He tried to defend himself against all the rumors that were floating around, and there were a lot. It was fun reading the latest on the rumors of Scott Biebin and by far took the rest of the interviews in handcuffs. As with every other 'zine, there are those reviews and ads which can fill up a 'zine pretty quick. The only problem I found in Skyscraper is the lack of design which made reading the 'zine really bland and boring.' I hope that the next issue focuses more on that. SA (PO Box 4432/Boulder, CO 80306)

SLUG & LETTUCE #54 news 55¢ 16pgs.

This issue is like the previous issues. This time around, there are columns dealing with corporate chain book stores, organic food, and farming. More of the same from a 'zine that is well worth the 55¢ postage fee. AP (Christine Boarts/PO Box 26632/Richmond, VA 23261-6632)

SMASH HITS #2 8.5x12 \$2 36pgs.

An anarchist journal that seems to be coming from the ashes of Class War. The articles are generally about class issues with regards to anarchist thought, and they cover all sorts of different ideas and themes. Some of the articles are really focused on specific issues, which can be a bit confusing if the reader isn't already aware of said issues, while other articles are more broad and will appeal to more people. This isn't a music magazine, and everything inside is certainly straight forward political concepts and writings then this would be a good start, but don't start flipping through these pages expecting to find beer reviews and DIY instructions for making your clothes look properly crusty; this isn't that sort of "anarchist" 'zine. KM (Box BM 5538/London/WC1N 3XX/United Kingdom) United Kingdom)

SO FUCKIN' WHAT? #2 8.5x11 \$1.25 32pgs.
Shitty looking piece of crap by kids who seem to think punk is about being drunk and irresponsible. Interview with Doom. ISW (253 Alexander St. Apt. #322/Rochester, NY 14607)

SOUND VIEWS #50 8.5x11 \$2 48pgs.

Wow, 50 issues! Honestly, I've never even heard of the previous 49. This looks nice, but I wasn't interested in anything this had to offer. If you're curious, there are interviews with Sulfur, Rob "Bucket" Hingley of Moon Records, and Rick Shapiro. There are also some reviews inside. AP (96 Henry St. Suite 5W/Brooklyn, NY 11202-3523)

SPIRAL OBJECTIVE #12 8.5x11 \$? 100pgs.

Newsprint information resource that goes beyond anything I've seen. Packed with discussions on politics, environmental issues, and writings on daily life, this is a hard 'zine to set down. Many 'zine and label ads, organizational information, clear cutting in rainforests (a horrific account), critical mass efforts, co-ops, veganism, and more. Plenty of contributed material gives Spiral Objective an almost community bulletin board feel, and creates a mass of diversity in the viewpoints and information. A lot of environmental activism centered in Australia, focusing on logging and mining. Finally, over half of the 'zine consists of the Spiral Objective distribution catalog of 'zines and music that's worth siting through. Craw. naurounon catalog of "zines and music that's worth sitting through. Crazy nsane amounts of information. IST (PO Box 126/Oaklands Park/SA 046/Australia)

SQUARE SUCKERS #8 7x8.5 \$9 20pgs.
This is some beautiful writing. Really awasome stories that I assume are true but they could be fiction stories. The stories aren't really pertaining to anything, they are just nice to read. 33b (RT 1 Box 424/Unicoi, TN 37692)

STRAIGHT #8 8 5x12 \$9 38pgs.

Straight is naturlich ein Heft, das im Großen und Ganzen um straight edge geht. Nummer 8 hat einen Artikel überdie heutzutägige Verbindung zwischen Metal und Hardcore, Neungkeiten. Unterhaltungen mit Strain, Sub Zero, und Stampin' Ground, und viele Reviews. LO (Denis Wischniewski/Kurl-Kuppinger-Str. 10/72793 Pfullingen/Germany)

STY #27.5 2.5x2.5 64c 48pgs.
Teeny-tiny, but a surprising amount to read within. I connected to a lot of what Icki was saying here. Although he is reluctant to admit it, his 'zine is daring good, it is amazing how much energy and life he can fit into two and a half square inches. He even manages to fit in the 'Shoot The Stars' review section. LO (PO Box 2192/Bloomington, IN 47402)

THE SUNSHINE EDITION #2.24 2.75x4 free 16pg s small collection of comfortable poetry, half in English, half in Dutch.
A side product of It's Raming Trials. zinc. EW (Pytrik/Topaas 1/5231)
KL Den Bosch/The Netherlands)

THE STARS ACROSS MIDNIGHT 5.5x8.5 \$? 31pgs. THE STARS ACKOSS MIDNIGHT 5.5x8.5 \$? 31pgs. Usually, I would over look 'zines like this one and consider them chicken scratch, but oddly enough I really liked this one. The author's writing-really captured me and I felt I could relate to some of its. Most of it is about working at some piss job at Texaco and what goes on drining his shift. There are a few crush stories, and some pretty good poetry and thoughts. There's even a nice little story on vikings 'ts priates. I really liked the art and layout too, even if it is a little messy. My only request so (and this applies to all 'zine-makers); please put the address and order of your 'zine in some easily found place and in legible writing. You should be proud of your work and it helps to have those things easily readable. Thank you. 33b (PO Box 1078/Ashland, OR 97520)

STRANDED AT THE DRIVE-IN #2 \$ 5x8.5 \$ 10pg If you are 12 and feel like wasting about 20 minutes of you like, go ahead and read this. I just wasn't into it. Included is an interview with Fury 66, a cut-out Hanson trivia thing from a teeny-bopper magazine, with the answers already filled in (incorrectly), a pretty dunity piece on whether Jesus would go to a punk show, and tired vegetar fair jokes (12b vegans eat toe cheese?"). The comic-book art is pretty good, but and good enough. Ugh. PCD (Travis Runaround/2004 Greege St. Apri 245/Columbia, SC 29205)

SYSTEM #5 8.5x11 52 36pgs.

This zine read really fast. Hardcore pig after pig with a few writings and some other zine shit. A preup decent hardcore zine intersectivith Converge (which was really short and kinda left fine hamping Agoraphobic Nosebleed, 33 Down, and Fault (who made the cover with their patented backflips). The one thing in here that I always flook for an those DIY instructions to make something fun. Here, he gives pointers on how to make cheap DIY stickers. It's kinda obvious what for do, bit there are a bunch of kids out there that probably could use some advice. I don't know if this is worth the \$2 though. SA (Jim/8 Moülton Terrace) Danvers. MA 09123) Danvers, MA 09123)

SCENERY #8/NERVOUS CONDITION: HAILI#2

SCENERY #8/NERVOUS CONDITION: HAILI 7x8.5 \$1 32pgs.

This time around Mike has joined forces with Alison from Nervous Condition: Haili (what does the "Haili" refer to?) to do a split 'zine. Their two styles blend together quite well. So well that I didn't even realize that it was a split 'zine until I had looked it over eight or mine times. Most of the work is loosely based around the notion of individure history, and every page is filled with personal text and lots of art. The whole look is quite appealing, and if you like the style of art used on the front cover of this issue of Heartanack then you will most likely like site stuff inside here as well. The writing is well done and it fits with the artistic style, though to be honest I wasn't all that interested in some of the text used for this issue. I guess that is to be expected now and then. In many ways the style of writing and art remind me of some sort of sample of incomplete or fragmented thoughts; almost as if the pages were randomly selected from a much larger work. Distinctive and well figure KM (Mike/PO Box 14223/Gainesville, FL 32604).

TAIL SPINS #30 8.5x11 53 92pgs.

This is by far the most interesting Tail Spins I have read set. Thave only flipped through a couple of articles they have pited in this one, but Lead see it is definitely rich with substance, first of all they have a semi-detailed history of cannibalism (that I read more than twice). It goes through how they are the human, festi and the cannibalism's anatoris, if there were any at all. The pictures accompanying the long article gives that visual appeal so you get a fucket in feching my year stomach. Just this article alone makes this issue amazing. They also accompany the long article gives a ready greats in the hardcore scene. The Mel vius and Taday is the Day. Their are other interviews as well, but nothing that really compared to the ones above. Reviews, reviews and more devices also full up this alone. You have to understand that in 22 pages there is so enrich text builty and is now for so much shit. Tail 3-poin fills these pages in un or anized fusition. After 30 issues, there shouldn't be this much room for fack-ups been units issue there ain T. SA (Po) Box 1800 (Feanisch, B. (2024).

TEST THE VEIN #1 & #2 & \$5.144 & 25.75 \\$ \\$ 12pes \ P2pes Test The Vein is a personal time out of Mentphis in which the author struggles with some important issues. He is unable to scept or trust any organized religion, yet he believes in God. That conflict is explored throughout issue #1. The control is provided by the fashion show of expensive elothing and f. shirt ideologies. Also, running through both issues, is a chronite of the ups and downs out a relationship. In issue #1 (tyo folks hind happiness logather in 19sis #2 things get rocky and the author does heavy intrespection on how be could cause so much unhappiness for a person who make thin happy. Issue #2 has a very brief and not so interesting that with Locus Mach work went into the design and printing of issue one. The two color printlefol is constituted as a layer of text over a layer of images. The pages are sewn together, then rolled up like a scroll. Issue #2 is a bit less extravagant. This is smart, solid zine. SIS (6 S. McLean #405/Memphis, Th 38104)

TRUST #70 8.5x12 4.5M 72pgs.
Wieder ein neues Trust. Diesmäl findet man Besprechungen mit The Extra Dropkick Murphys, The Flying Luttenbachers, The Hellacopters, und Künstler Fabian Limbert. Es gibt auch ein paar Artikeln über Bill Watterson, der "Calvin Und Hobbes" macht, Cellospieler Tom Cora, und die hetzutägige Lage in der Turkei und Kurdistan. Und natürlich steht auch eine Reihe von Konzertaten drin. LO (Postfach 43/11 48 86071

TEMPLE OF STING #3 \$2 8.5x11 32pgs.

If you hate Sting and love Bees then this one is for you... believe it or not those are the themsee that run from title to close. Short interviews with Mark Lightcap from Acetone, Julia Dorion and The Handsome Family along with short articles and a short review section. The key word being short. If the editor had used a smaller font this entire zine could have been condensed into only a few pages. This one reminds me of the newsletter style 'zines that college radio stations often put out. KM (Jamine Papp/PO Box 357/Morray Hill Station/New York, NY 10156)

UNIDAD BOLETIN #3 8.5x11 \$7 4pgs.
This appears to be a couple pages full of classifieds, but they are in Spanish.
For those that understand more Spanish than I do, this could be a convenient little item. AP (Juan Ignacio Henro/PO Box 41019/28080)

URBAN GURILLA #4 5.5x8.5 \$1 56pgs.
I had heard about this "zune so I decided to pick it up. It's a decent read with columns by people from Comethus, Schizm, H.M.S.B., and MRR. All the typical suiff and a little bit more. I can tell that these guys have feeling for what they are doing. Didn't really float my boat, but then again I like my water a little saliter than others. CF (Jay Unidos/1442A Walnut St. #419/Berkeley. CA 94709)

UNDERDOG 'ZINE #11 8.5x11 \$2 56pgs.

Another issue jam packed with articles by punks that have little or nothing to do with punk. The theme this time is sin and most of the pieces are connected in some way to at least one of the seven deadlies. Articles cover the ongoing struggle for the right to abortion, a history of whiskey and a tour through its Tennessee homeland, filling out income tax returns reratively, masturbation, rich and seductive foods, and Clinton's sex sential Lipubles. There is also a creepy short story about a murder and the alternath in which stereotyping seemingly causes the wrong person to be conjucted. The rest of the 'zine contains columns, which run the lampet from wacky sarcasm to an interview with a punk rock DJ at the University of Illinois station. The 'zine begins with the usual massive collection of Chicago area show listings, contact information and letters. SIS (2206 N. Rockwell St./Chicago, IL 60647)

UNDER OATH #2 5.5x8.5 \$1 24pgs.

A shori journal of ideas coming from a Canadian influenced by anarchist thought, punk rock, a high school teacher, and Taoism. Direct and to the point, KM 10 Patterson Cres./Carleton Place, Ontario/K7C 4H2/Canada)

CTOPIA DEL SUPERMACHUM #4 5.5x8.5 \$? 8pgs. Really thore zine in Spanish. From what I can tall, this includes information on diseases and women's issues. LO (C.C. 24/[1661] Bella Visia/Buenes Aires/Argentina)

VENDENDO MI ALMA...#2 5.5x8.5 \$? 12pgs. It is sealth hard for me to list the contents of this 'zine since I don't speak Spanish. It would appear that there are pieces making fun of vegan power and the vibrinstify roles of knoptom-as well as an interview with Cliche. 10.5 (1C.C. 195/Suc #2/[1402] Ruenos Aires/Argentina)

VIBORS #3 78.8.5 \$? 36pgs.
Basically just a burch of random weird stuff. And since I didn't use the words stupid or boring in the previous sentence, it means that there is nothing wrong with random weird stuff. Because this came out around Easter there is a rabbit theme throughout. Also contains an interview with Paul the ace bartender at Joe's Bar in NYC, and an interview with Patty Castile who works as a telephone operator. I thought the story about gambling was interesting. What the hell is a vibers? RG (vibers69@aol.com)

WARHEAD #14.8.5x11 \$7 36pgs.
Yes! Fhis has to be my favorite 'zine this month. Warhead is like Profane
Existence in a few ways; like the printing styles and their approach to
politics. Therviews with Dekadent (oh yeah!), Global Holocaust (oh
yeah!), Groinchurn (oh grind yeah!), Los Crudos (viva!) and many more.
Lots of cool scene reports and cool stories. This has the potential to
make its mark in the anarcho-punk scene. This has to be one of the best
'zines I've gotten and will try to keep getting. Good, good stuff. This has
heart this has rage and most of all it has lots of potential. Get this and
spread the word!!! CF (Goran Ivanovic/Vrhovci/C. XXI-25/1125
Ejbbljana/Slovenia)

WELLFAIR #2/ELOQUENCE #3 5.5x8.5 \$2 64pgs.
A split, Zine from two punkers, one in Vienna and the other in Seattle.
Both follow a sort of diary style theme with pieces on themselves and others. I don't want to dichotomize the two styles by contrasting them, they each do good jobs of relaying their frame of mind and personality.
And think each one compliments the other in a certain way. Eloquence features is little more stuff about music, including a Hal Al Shedad interview. Wellfair stays truer to being a daily log of what's going on in the editor's head. Not bad. 1.0. (Huey Proudham/PO Box 95516/Seattle, WA 98145)

W.G.O.I.M.P. #8 8.5x11 \$? 30pgs.

Photo-opied zine that starts off with depression induced by Frank Sinatra dying. Selnfeld ending, and a breakup. This is pretty much packed with parsonal writings documenting C.J.'s trajectory through life. Topics deal with influential music, trying to make sense of the individuality of expression at shows, and bad filins. Lots of text, a few cut and paste mages. 1517 (488 Green Bay Rd./Highland Park, IL 60035)

ZAGINFLATCH #12 8.5x11 \$? 4pgs.

It you fill four pages with good information on mainly protests, and put
some cool art on the cover, you will get this little Croatian publication.
Online informative. AP (Zap Ark/Gajeva 55/10000 Zagreb/Croatia)

**ZINE CRASH #1 8.5x11 \$2 80pgs.

Dann, this is a thick 'zine. This is a collective effort from the kids at ABC No Rio in the Big Apple. Basically, they compiled all their writings whether it is poems, articles, letters, or art and stapled it together to give fo all the hardcore DIY buffs. There are even some interviews with indecision, Compassion Revolution, and Candiria—and, of course, photos naken at ABC No Rio. But unfortunately there aren't that many photos to coine by. The best thing about 'Zine Crash, or at least in this issue is the writing on the 12 point plan to destroy DIY. Each point starts out by giving examples of the idiocy of hardcore in a very satirical way then in bold casing state things like, "encourage aesthetic factionalization" or "promote scenester credibility." It is a brilliant way of being completely idiotic. I am sure there will be some kids that will take it seriously and ruin the whole gist of the plan. Well, if they come up with another issue, I will be greatly surprised that they could spend another sleepless month pulling it together and will have to buy a copy to show my support. DIY—tucking go! SA (ABC No Rio/156 Rivington St./New York, NY 10002)

ZINE WORLD #6 5.5x8.5 \$3.50 60pgs.

There is a section of the 'zine community that has less to do with punk and more to do with alternative media. These are the types big on the freedom of press, who work countless hours toiling away on projects to subvert the norm. Zine World is one of those projects, dedicated to subvert the norm. Zine World is one of those projects, dedicated to subvert the norm. Mostly, this 'zine is news and reviews, with a few letters. I'd suggest this one to anyone looking to find out more about zines. They do an excellent job with most of the reviews and are very reader friendly. LO (573 Jones St. #2386/San Francisco, CA 94102)

ALES OF A PUNK ROCK NOTHING

by Abram S. Himelstein & Jaime Schweser
Beyond the cute title; this book details a few years in the life of a punk
rocker. Most of it is comprised of diary like notes on what's going on and
letters to close friends spanning from 1991 till 1993. There isn't too
much great drama in the story of this life, but I think it is a period in the
narrator's life that most of us can relate to. You move out on your own,
dip you toes in punk rock endeavors, and see what happens. The sections
are broken up chronologically and along the lines of a specific project.
Sometimes peeking in between are the pages from a (fictional?) 'zine,
showing what the narrator was outwardly expressing at the same time as
we read his mind. I enjoyed reading this. LO (\$10 to PO Box 651/Iowa
City, IA 52244-0651)

I am looking for anyone who filmed bands during Goleta fest, especially Suicide Nation and Creation is Crucifixion. If anyone has those bands on video, or any bands at all, please get in touch. Ryan Gratzer—orthane@silcom.com 223 Conejo Rd./Santa Barbara, CA 93103

No Longer Silent 'zine wants poetry, demos, 'zines, articles, records and CDs, pictures, interviews, pen pal ads, scene reports, recipes, tour dates, etc. If you contribute, you will get one free. Send to Chuck/ 19801 Trailwood Dr. S./
Mobile, AL 36608

Asian Punk Lives #1 comp tape with booklet. Featuring 10 punk/hc bands from Asia! Dedicated to exotic hc fans! \$4 or trade. Sprout Records c/o Tsuyoshi Konno/1-10-27, 1-bancho/Aoba-ku, Sendai/Miyagi, 980-0811/Japan

Bands needed for crust, grind, death, p.violence, noise, hardcore comp tapes. Send 6 minutes of music with a 4x2.5 in page for booklet. You will get a copy when finished. Send to Matt/52 Locust/Douglas, MA 01516

HC label looking for demos of destructive hardcore bands with goods lyrics. Send all demos to Jason Crumer/455 E. Vandalia St./
Edwardsville, IL 62025/USA. Write for more info or go to www.angelfire.com.illeroded/records.html. Reply guaranteed.

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Will pay cash for: Bathory—Blood. Fire... LP, first
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Storm Of... LP, Merel EP, Moss Icon—Mahpiua and Memorial
EPs, One by One—Fight EP, Subhumans—Reason For... EP,
Blatz/Tribe 8 EP, any NWW vinyl. Judd/N. 4208 Whitehouse/
Spokane, WA 99205/509-325-8611

Will be moving to Charleston, SC come October. Looking to get in touch with the locals. Also interested in pen pals anywhere! I'm into: art, emo/hc, mail, social justice, real friendship.

Julie/6135 Utica St./Arvada, CO 80003

Photos! I am looking for any and all photos of Prozac Memory. I will pay you or trade. Contact me to find out why. Ian/PO Box 85054/Lincoln, NE 68501. Please help!

INVAZIJA—12 song cassette. \$4ppd anywhere. Split 7" out soon. Also available a compilation tape/CD with 21 bands from former Soviet Union countries like Russia, Belourussia, Lithuania, Latvia, etc. (hc, punk, etc.)... Write for more info: Rollis Yesa/Asanaviciutes 8-235/2050 Vilnius/Lithuania; e-mail: rolisy@is.lt

This Anatomy is Music #2 (the job issue) needs contributions of job experiences and ideas from many different viewpoints on past, current and future plans: minimum wage/temp, self/unemployed, college, post-school, etc., etc. 7,5x5 format. Please write for more info. Jess/45 Wilder Ln/Leominster, MA 01453

Hanging Like A Hex #10 out now! 64pgs with comics, debates, columns, Brutal Truth, Tortoise, Braid, Overcast, 78 Days, No Reason, Order of Deceit, Mike Allred, reviews, more. \$2 to 201 Maple Ln./N. Syracuse, NY 13212

Tuomiopäivän Lapset—<u>Painukaa Vittuun</u> 2x7", \$4ppd world. Absurd Attitude—<u>Born To Die...</u> 7"EP, \$5ppd world. Detestation/Positive Negative split 7"EP, \$5ppd world. Fight Records/Turtolanmäenkatu 6 D 31/33710 Tampere/Finland

Ecorche would like to thank and extend hugs and kisses to everyone who helped us on tour in June 98. And thanks to the bands we played with. It means more than anything.

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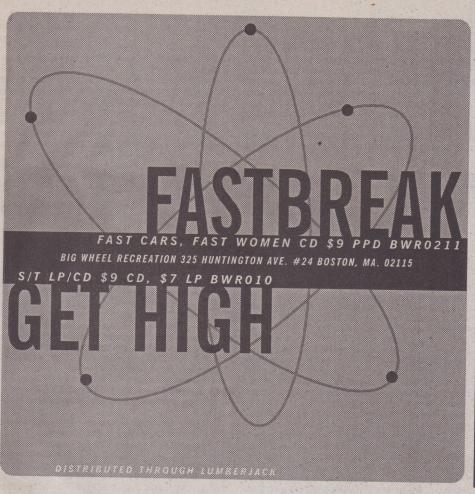
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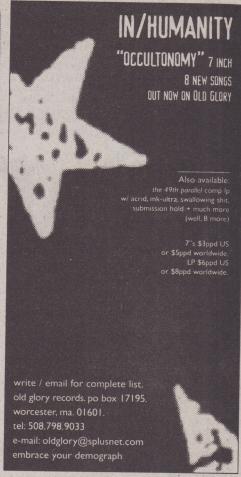
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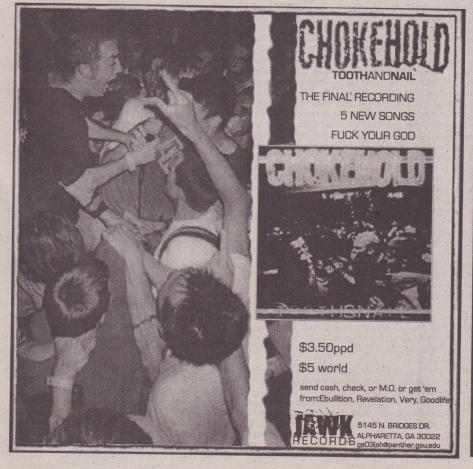
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Stefano Bosso Via S. Agata. 4 28064 Carpignano S. NO Adri + Luca Fontaneto Via Muratori. 95 b 28060 Lumellogno NO ITALY E-mail augusto msoft. it http://www.geocities.com/SunsetStrip/Venue/2912 Converge (Kurt Ballou, Jake Bannon, Damon Bellorado, Aaron Dalbec, and Jeff Feinburg) have been creating consistently solid songs since their conception at the beginning of this decade. As amusing as their most early demos may or may not sound in comparison to their more recent material, even those songs are good metal. With a body of work which includes 1994's <u>Halo</u> <u>In A Haystack</u> LP, the <u>Unloved And Weeded Out</u> and Petitioning The Empty Sky seven-inches, a CD version of Petitioning The Empty Sky and the Caring And Killing CD, songs on a number of compilations (including Endless Fight Records

Over The Edge Vol. 1

Halo In A Haystack

J: I think a lot of that has more or less to do with natural progression. As far as specific topics, they're prominent in both records. There's not really a dominant theme per se that would give it a darker feeling. I just think, probably we had a lot more to get off our chest in a negative fashion, things that weren't exactly the happiest moments and, the greatest times of our lives certainly didn't happen during that time when we were writing the record. So I think a lot of that came out in the writing of it in general

HaC: You're saying that would be coincidental as you further evolved musically as well, or do you think that interesting, because I listen to records now that have come out recently, like the past couple months or whatever, and a lot of people try to do things that are new and unique, and they'll just rehash old Earache records riffs, and kids are incorporating speed-metal things into their things. And there's the whole jazzfusion perspective on punk rock, and about a billion other different versions, you know, Neurosis is finally getting the recognition they deserved, and kids are certainly biting off that, like no tomorrow. We've actually talked about people's uses of samples and things like that to evoke mood and setting a certain specific pace to something, and it's interesting because

has to do with your experiences through touring, or we're

and Too Damn Assault, and now a new five-inch and a split seven inch with peers Coalesce. Converge seem reads to be getting the credit they've deserved for years for making some of the most brutal, enortonal, and dark music that any hardcore scene has seen. And despite the fact that any hardcore scene has seen. And despite the fact that they play primarily hardcore shows with other hardcore bands, they have been known to acknowledge their metallic roots; there is a Vio-lence cover on the new five-inch, and Petitioning a "The Saddest Day" features, along with about a dozen other distinguishable parts, a very "metal" guitar solo. At the same time, a song like "The Saddest Day" is also an epic of sorts (it takes up one side on a seven-inchin itself) which dives from speed into noise into mosh into pretty undistorted sections and back around again. Converge's strength is their complexity and desterits as musicians. Yet the is their complexity and dexterity as musicians. Yet, they are very direct and articulate lyrically.

Alot has happened with Converge recently.

They've completed their most extensive American tour to date this past summer. They've chosen to release their next record, When Forever Comes Crashing, with Equal Vision Records, who will also be re-releasing the Petitioning The Empty Sky CD, which is originally available from Ferret Records and includes the entire seven-inch as well as a number of live and unreleased songs, on all three formats. They were recently featured on the Ourselves live compilation, and despite the fact that they are "not happy at all" with the live versions of Petitioning's "Forsaken," "Farewell Note To This City," and "Color Me Blood Red," those tracks certainly have their moments. They also contributed a new song, "Flowers From Razor Wire." to the 51 compilation from Europe. Look for the new LP sometime this winter. Until then, read what vocalist Jake Bannon has to say about his lyrics, Converge's last record, and music in large the same and the sam - Jake general.

Heartattack: What's the story at the moment with

When Forever Comes Crashine?

Jake: Well, since you pretty much want to know the scoop on everything, right now we're at the point where we're working on contractual things for our new album. We were talking to a variety of labels who we were considering, and we were doing it for a while. We were looking for someone aside from Perret to put out the record. We've had a very good relationship with Carl, but we were having a little bit of trouble with financial things and tour support, we needed a certain budget to record an album, and between Aaron from Hydra Head and Carl from Ferret, it just wasn't adding up to enough for us to do anything, no at the end anyway. There was a lot of talk where it could have worked out, but the resources weren't there. We don't have bags of money nor do we have time to play out constantly, so we want to go to something that would give a little bit of help. So we talked to a bunch of labels, and we ended up deciding to do our a bum with Equal Vision, who are distributed by Revelation now. They could give us the attention of a smaller label who really cares about you, and also get the distribution of a large label. HaC: Petitioning The Empty Sky feels much more aggressive and a little darker than previous records, like just personal lives'

J.: I think touring is everything else, it's really kind of all lumped into one thing. It's basically what we do is the main part of all our lives, although we all have a million other things going on. We have a million different things. So I condit really narrow it down to the experience of one specific thing that set somebody off to the point where they felt that they had to write this or do this or do that. It's a kind of tough question to answer there. A lot of personal things went on in my life that made me a little more prone to sitting down and writing and having to get emotional things off my chest onto paper, so they weren't some sort of burden that I was carrying around with me. I don't know. It's such an open ended question is there anything specifically that you want. to know about, or are you just saying in general?

HaC: At first I was definitely noticing something that was much more musically straight-on, "in your face,"

for lack of a better expression.

J: Nthink that record certainly is a little more straightahead than <u>Halo In A Haystack</u> and <u>Onloved And</u> <u>Weeded Out and things like that.</u> I think a lot of that doesn't necessarily have to do with our writing style. just think our emotions were a little more stream-lined this time. I really feel that a lot of things that we really wanted to cover. it wasn't more ox less a collaboration of sorts, how the other records functioned. But it was or sorts, now the other records functioned. But It was more or less Kurt having to get all these crazy things out of him, and, in the same right, lyrically myself, and that record came out between the both of us. And I think that's probably why it's more focused. Because, as far as the other people in the band writing stuff for that record, I think more of the taput was done between myself and him, when he lived in the city. We used to get together every couple days and work on songs together. He would show me what exactly he had and what he wanted to do, and I would kind of pick and choose and tell him what I wanted todo. So I think we were more or less on the same emotional plane when we were putting the songs together, so it came across a lot stronger. I think the new record that we're working on now is in a similar vein of writing style, where we're both pretty much going to be doing all of it. And I don't necessarily think that's a bad thing, because I think it came across as a more focused record, like you said before, and I think that we had accomplished everything that we wanted to together, without any of the other people having a lot to do with it, input. Not to say that they don't have input, because they certainly do. But everyone else has other things going on, and we're writing the record. Usually myself and Kurt really permanently focus all our attention on it, and that's all we do. That's like our big thing. That's pretty much how that works.

HaC: Converge strikes me as a band that is going to experiment, that is going to get out there.

What do you mean "out there?" HaC: "Out there" in terms of musical experimentation, out of the ordinary. Are there certain things that you experiment with on earlier recordings that that you'l learn from, like "that definitely works," maybe "that doesn't work...

J: As far as musical experimentation goes, it's really

pretty much against that. A lot of bands a lot of much on sound biting off really rely too other things, and we don't want to get into that and become another band that can't somehow rely on their own songwriting capabilities. As far as our progression goes and things like that, it becomes more or less just a lot of new chord progressions that are somewhat stylistically unorthodox. But just like any other band, we have our influences to. We have the bands that we like and we listen to a lot, and a lot of things that we've come up with are definitely inspired by eighties speed-

HaC: The part where it goes off into a guitar solo on The Saddest Day." Very Slayer (I laugh).

J: Yeah, see, Slayer, I don't really have too much of a respect for bands like Slayer. I feel that Slayer are the Spinal tap of metal. There's nothing to them. They're just there, and they're just a band that likes to write heavy, scary things. And there's really not an emotional depth to anything they really do. It's just all for shock value. So I think our solo is almost a metal parody. I remember, we were in the studio, and Kurt said "I really. want to put a solo here," and we've always been pretty much die-hard against anything like that, but it was more of a slap in the face to a lot of people's personal stylings, and refusal to admit where they came from as far as a musical background. I felt pretty good about it, and it worked really well. It comes off really well when we play it, we have a great time playing it. It just ended up coming off... I don't know, was it a shock to you, more

HaC: It sertainly wasn't a shock to me. It seemed like

a natural place for that song to go.

J: A lot of people have imagined that song to go to anywhere except. Because it's such a long song. weren't too sure how people were gonna diges that song. We had originally wrote it, and it was like our long, "fantasy metal epic" a lot of people call it, and it's almost eight minutes long. It takes up one side of a seven-inch. And we just really wanted to be dynamic with it, and have a song that just didn't stop, and just keptrunning you over and over and over. It just really worked for the lyrical things that I really wanted to do "how we get older, how we forget about at the time. each other,' she said, entwined within the saddest of days," and all that stuff. At the time, that song really was sort of hard to sing. It's a pretty emotional song for me like allour songs. It's just really weird to hear people's reflections on how they take my lyrical perspective. I don't think a lot of people realize what I'm writing about. I've been accused of being vague in some instances too. And at the same time, people consider our music vague. And I kind of think that it's really just the opposite. I really think that people are just misinterpreting what's exactly going on. I was actually reading reviews where people were somehow thinking that we were always just dwelling on a negative plane of thought, and that a lot of people would have a hard time somehow appealing to what we do because "we're so negative," or "we're so deeply affected by certain aspects of our tives," that people just wern't coping to be able to recognilly relate to them. I feel just going to be able to personally relate to them. I feel just the opposite. There's a certain vagueness, but I feel that that almost adds to the fact that someone can relate

to certain situations and certain things that I write about. I'm curious as to what your take is on that.

HaC: I don't get a negative energy from it. I'll look at it as a lot of personal struggle and personal victory. As for being vague, vague relative to what?

I guess vague as far as emotional spectrum goes. And I feel that that was certainly a wrong interpretation of what we do.

HaC: I think that any time you try to lyrically leave things to the imagination and make things abstract in a way that people think about it, that's gonna weed out some people who'll think it's vague. If you're not spoon-feeding it to them.

J: A lot of people want you to spoon-feed things to them, especially in punk rock, and it's kind of unfortunate.

(we talk about this, eventually leading back to the original observation of Petitioning The Empty Sky's comparatively aggressive feel...)

A lot of that has to do with, seriously, just everything everyone was going through at the time. We were just all having a lot of personal things going on. I certainly wasn't the happiest person at that time. I was really in need of expressing myself, really putting everything that I had into those songs, and I think that's why those songs came across as aggressive as they did. When I listen to it now I almost feel that it's schizophrenic in a way. It's just really unstable. The reason why I get that impression is because when I wrote those songs I felt somewhat unstable, and I felt that I wasn't exactly myself. Well, I was myself, I was tuned with something that was definitely not the happy part of my psyche. It was definitely a rough time, and I think it's adamantly displayed in the songwriting.

HaC: You mentioned before that "The Saddest Day" is a hard song for you to sing. What are some of the other Converge songs that are hard for you to sing?

J: You know, every song, to an extent, has a certain amount of emotional impact on me. I don't write songs that are emotional fluff, or songs that are supposed to inspire somebody to beat up their best friend in the mosh pit. It's really weird. I won't write unless I'm inspired. and unless I'm inspired by something great or tragic in my life that I feel a need to document it. So I think, in a way, almost every song that we play is a little rough to sing sometimes. "The Saddest Day," I wrote about, since I've lived in the city, and kind of moved away from the town I grew up in, and have seen so many people I've been close to just kind of disappear, or godo this or go do that, or more or less find their own paths in life that are not necessarily positive ones, and people took pretty big downfalls here and there, including myself, and a billion other people I know. It was kind of a documentation of people getting older and forgetting the people that they cared about and forgetting the things that really meant so much to them. Not necessarily hardcore or something, but just like hanging out with one of your best friends and seeing them smile, and just having a good time and spending time with somebody that you really truly care about, even from a family perspective, if it wasn't a friend, if it was your brother or sister, or your mother or your father. And I feel that that especially, when people are around each other so much, people really move away from each other sometimes when they're supposed to grow together and come closer. It's just my interpretation on that. I got a call form a friend that I had probably since about seventh grade, and I wrote that song right after I spoke to her. She was just talking about everybody that she was around, because, we have two different lives, we're very separate, and she's one of my best friends that I've had forever, yet we've never been too close, we've never really had the same friends. We've understood what each other have been about, but we've never really been in tune. She's not a punk rock kid really, she was never anything... that's an interesting perspective when you're surrounded with so many hardcore kids or whatever, and they have their lives completely enveloped in a little subculture like that, and to talk to somebody who isn't like that, and you're that close to that person, and they're not a relative, it's interesting to hear their perspective on things, because really, a lot of people who aren't necessarily part of hardcore have things pretty nailed down as far as experiences. Just because you're a hardcore kid doesn't mean you're a deeper profile than anyone else. But that conversation was a pretty heavy one, where she was just telling me about her friends, and about the people that she was around, and it got me thinking about people that I care about, and the way

everybody was pretty much at each others' throats for various reasons. And it just got me really thinking about it on a deeper emotional level, and why everybody was somehow forgetting that they cared about everyone else. Really crazy and really petty. I kind of left it up to anyone else's interpretation, because I couldn't find any specific answers to the questions I was bringing up. It was basically my documentation of it. The way I write about things, it's all in the name of self-preservation, in keeping myself from being claimed by this crazy, crazy world that's enveloping and eating up everybody else. I think I wrote that song for a specific reason; to not be another statistic in that sense.

HaC: Another facet of not being a "part of their rusting machine," perhaps (lyrics from "Fact Leaves Its Ghost")

J: (laughing) I guess you could say that.

(We begin to talk about writing, and how there are a lot of people who have certain times of the day or night that they always seem to be turning to pen and paper at. Natural bodily rhythm, perhaps.)

HaC: What does it mean to "petition the empty sky?" J: I don't know, figure it out. People have asked me that before, but to really understand what the title means... well, why don't I ask you the question-what do you think it means?

HaC: What do I think it means?

J: What do you think I was somehow trying to convey in my literary thought?

HaC: I can't work out an intellectual logical interpretation, a translation of metaphors. The feeling I get, the ideas; I picture something to the effect of searching for motivation, searching for something to

J: It's pretty much that. It's searching for motivation, searching for fate, and searching for hope. Searching for something. Searching for some sort of salvation in something to more or less keep yourself going on a daily basis. And in that sense you've pretty much got it. It's more or less questioning traditional faith and value in what things are important in life, and what things should or shouldn't be important or deep or crucial, just elementary to every day living. Certain people's hopes and fears are different from somebody else's. It's just taking the unimportant things, which obviously just don't count, and things that end up being pretty much material, unrealistic and unimportant, and casting those things aside, and trying to live a happy and somewhat pure life.

HaC: Sometimes, even being as young an nineteen, as I am, you feel so fucking old and tired out.

J: It has nothing to do with age, it's more or less experience. Someone can be emotionally tired, and completely and utterly burnt out to a certain degree when they're eleven years old. It just depends on their life experience. To question the validity of that is preposterous. I can't see anyone making any sense of deeming someone's emotions and values unimportant because of their age.

HaC: Talk to me about some of the artwork on the inside of Halo In A Haystack.

J: A lot of it was artwork that we found. I believe the watercolor piece, and there's a large illustration of Saint Francis, and those were actually found in a book in a second-hand store when we were recording the record. We went to this book store and I found this. Those two specific images were things that I really truly wanted to see printed in our record for the sake that they really captured what I was trying to convey in the artwork things that I was doing at the time for the record. I really wanted to symbolize hope, and a sense that, even after you hit the emotional ground zero and there really nothing specifically around you that will make you want to pick yourself up, there's still that one thing which is hope or some sort of motivation that can really get you off your ass, or really get you back on your feet and stand up for everything that you did before, regardless of how much the odds are playing against you in some fashion. I just wanted to symbolize that in the artwork, and an appreciation of everything. I didn't want it to be remotely self-centered or anything like that. It's pretty interesting. Aaron does the artwork for us now, and he's working on a series of lithographs and making things for the When Forever Comes Crashing records right now, and it's interesting to see his emotional take on things that we do, because he's on pretty much the same emotional wavelength that I am artistically, and that's fantastic, and that's why I love the fact that he does the artwork for us, and that we're fortunate enough to have somebody like that be

close to us and want to help us out in that fashion. It's pretty awesome. His artwork conveys a lot of the moods that are displayed in what I like to write, and actually the video still stuff that was in the Petitioning The Empty Sky seven-inch, and is also on the cover of the CD, is a friend of mine, Mark Lickosky, who plays bass for the local band Arise form here who had that split come out with Overcast just a couple months ago. And go to school with him, he's a photo major, he takes a large variety of video stills and things like that, and they really have a unique feel to them. And it's eerie in the sense that... I don't know. It's so hard to describe. But the emotional impact a lot of his photos have on me, not all of them, but some of them, is really deep to me, and really truly means a lot to me, and so it was really great to have him let us use that photograph for the cover of the record. That was pretty awesome. I always want to make the artwork of the record feel just as a part of the record, with the imagery and everything, as the actual music and the lyrics. I feel that everything embodies everything, and all has to do with one common unification, where everything seems to fuse together to make a whole lot of sense.

HaC: If someone were to give a title to all the photographs on the inside of the Empty Sky CD, I think a fitting one would be "Farewell Note to This City."

J: The photographs on the inside were definitely my choice. It was pretty strange, because it was something that came as a part of the ending of the creative process. It really kind of fit the bill. I sat there and I listened to the record over and over and over again, and when I stumbled upon those specific photographs, they really were a monument to something. Something that I didn't necessarily see as violence or as somehow sick and unorthodox to see in a record sleeve, but I sort of felt that they really and truly embodied this sense of having a monument in time to everything that I wanted to create and the overall feeling of the record. The pictures of the bodies weren't necessarily a monument to death or destruction or "evil" or some sort of negative energy, but (to) the fact that something crucial happened, and something absolutely detrimental and damaging happened here, and it's an occurrence that not necessarily these people could control, and they're victims of circumstance in a lot of ways. It was just something that I really felt an emotional attachment to when we were putting together the artwork for the

J: Just looking at those pictures, I get that a lot of the sense of grief and loss from a lot of the songs are

reflected in those pictures. HaC: We pay a lot of attention to loss in my lyric writing. Loss is one of those things that can hit you so hard, it can weigh so heavy on your own shoulders, that it's absolutely unbearable. You can walk around, and go on a walk for hours trying to blow off steam if you've lost a person or something that you've certainly cared about a great deal, and you can't get rid of that, you can't walk that off, you can't wash that away; it's there for good. I agree with you. I think that the photographs really embody that, especially in the context that I used them in.

HaC: You have quite an interest in film, don't you? J: To an extent, yeah. I think film's fantastic. I just finished my film class last week that I was taking. I'm areally big fan of the elassic gangster/mobster movies of the eighties and the seventies, and even the nineties. Brian DePalma stuff is awesome. I'm a huge Robert DeNiro fan. I'm a huge Christopher Walken fan, Harvey Keitel fan. Kevin Spacey is awesome. I'm just really into certain actors. I just saw Mars Attacks (we both laugh). I saw the sneak preview of Mars Attacks, and I thought that was one of the greatest movies ever. Oh, it was fantastic. If I had wanted to make a wonderful movie with tons of black humor, that would be it. I'm a film fan to the extent that, right now, I'm on my way. home from work, and I rented a bunch of Japanimation movies, and I haven't seen these yet, and I'd like to. m just a fan of stories (laughs), and things that are really well done. I feel that any form of expression is fine. Hove movies, I love film, I love photography, love art. Hove music. I just love good versions of everything. Hove good art, Hove good movies, I guess that's my taste, really. But, of course, everyone thinks that their taste is superior. So I think I have the greatest taste in everything. But, of course, that's always left up to interpretation.

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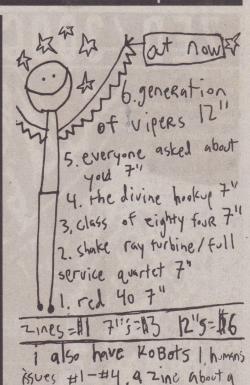
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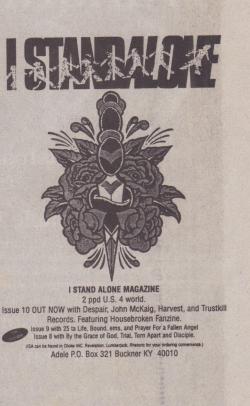


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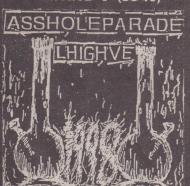
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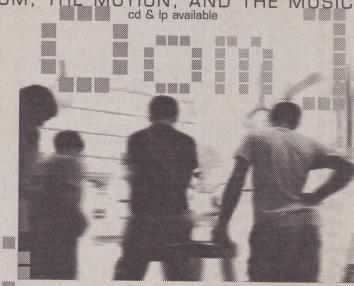
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